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THE ETUDE

OCTOBER, 1919

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Upward Music

The progress of the reformatory and prison systems during the last century has been one of the encouraging signs of human development. From the crudest kind of cruel discipline in the management of miscreants, we have advanced toward the scientific study of the psychological and physiological phases of the offender and the offence, so that, at the present time, the man behind bars to-day is treated as one of the unfortunate freaks of nature, who by means of certain methods may or may not be restored to society as a worthy member. The record of many "men who have come back" is a glorious wave, washing away much of the pessimism of the criminal systems of other days.

That we have now residing in America a great master—one who in future years will stand out on the pages of history, as stood his great predecessors—is in itself an honor we should not ignore.

Not since Rubinstein visited America has any European composer-pianist of the stature of Sergei Rachmaninoff been with us. Simple, sincere, earnest, granite in strength, yet fern-like in delicacy, the works of Rachmaninoff rank with the great music of all time. Representing, as he does, the genius of Russia, he brings a message to America to which our future MacDowells will eagerly listen. Indeed, his own admiration for the genius of MacDowell is very warm and sincere.

THE ETUDE takes pardonable pride in presenting in this issue Rachmaninoff's views upon important musical problems, and a composition by the master hitherto unpublished.

A Magnificent Gift

Augustus D. Juilliard, whose name was known only to a circle of friends and business connections a few months ago, has sprung into fame by the surprising bequest in his will of amounts reported to be from \$5,000,000.00 to \$20,000,000.00 all to be devoted to musical culture in America. Mr. Juilliard was born at Canton, Ohio, seventy years ago, of French parentage. He died on April 25th last. His wealth came from his activities in the textile commission business. He was not a musician himself, but was a director and stockholder of the Metropolitan Opera Company of New York. It is said that he rarely missed a performance. For many years he had been assisting young artists. Undoubtedly much of the money will go for the assistance of projects at the Metropolitan Opera House in New York. The following extract from the will denotes the limits of the bequest. The administration of the gift is provided for along lines of great simplicity and elasticity.

"To aid all worthy students of music in securing complete and adequate musical education either at appropriate institutions now in existence or hereafter to be created, or from appropriate instructors in this country or abroad; to arrange for and to give, without profit to it, musical entertainments, concerts, and recitals of a character appropriate for the education and entertainment of the general public in the musical arts, and to aid the Metropolitan Opera Company, in the city of New York, for the purpose of assisting it in the production of operas."

THE ETUDE cannot answer questions about this philanthropy, as we have none of the details. Address inquiries to the Juilliard Foundation, c/o Metropolitan Opera House, N.Y.

How Music Saved a King

One of the fascinating little bits of medieval romance is the tale of Blondel, the minstrel to Richard I. After the King was captured by his enemies, he apparently dropped out of existence. Blondel then set out upon a tour as a wandering minstrel, and while passing a castle where the King happened to be imprisoned, he sang one of the airs which the King knew. The King was thus able to attract the attention of Blondel and make his whereabouts known.

In a recent issue of *Musical America* there was an excellent article upon the results of music in the work of the Kansas State Reformatory. It was reported that the majority of the men became more trustworthy after being trained in chorus singing. In prisons all over the country music is being introduced more and more.

Many of the men who are now incarcerated have lost their liberty not because of innate wickedness, but because society has failed to understand them or has offered them an environment which has ensnared them in crime. Thus there are thousands of cases of so-called criminals who are really nothing more than undeveloped human beings—people who have never grown up, and who have no more control over their doings than little children. Thus a man may be thirty-five years of age, but when measured by the famous Binet tests he may have the mind and development of the child of ten or twelve. Music seems to have a peculiar effect in bringing many of these cases under the control of those who are working to help them. It is certainly a simpler remedy than the rawhide or the irons, and is likely to be far more effective when intelligently used. The whole subject is so vast that it offers unexampled fields for exploration. It is hardly likely that very much that is definite will be determined in the scientific administration of music in penal institutions for another half century. Meanwhile, the men and women, from whom society is temporarily protecting itself, should have music as often as is practicable.

Technic To-Day and Yesterday

Tausig, according to the say-so of the editor of his Studies, Heinrich Ehler, had very strict ideas upon certain phases of pianoforte study and technic.

As near as we can get to it from written records, Tausig used to insist upon holding the elbows tightly to the sides while practicing his finger exercises. Whether he actually did this or not we cannot really tell, but this report was probably ancestor to the practice of some teachers of other days in which a book was held pressed up to the side of the body by the elbow while the student played.

Any one who tries this for any length of time will acquire a stiffness resulting in pain in the muscles, which must surely lead to unnatural strain and injury. Indeed, we have the testimony of teachers who tried it and became so muscle-bound that their progress was impeded.

Now the pendulum has swung the other way, and we have "relaxation" *ad nauseam*, often resulting in a kind of jelly-fish technic, weak and ineffective. Of course, the sensible pianist and teacher seeks the happy mean, in which the principles of "relaxation" are properly applied.

"Acclaimed by the Orient"

It has been the custom for years for pianists about to embark upon the golden seas of the American concert tour, to forward their European press notices. Now comes one, Podolsky by name (as yet unrecorded in any of our contemporary biographical reference books), who offers critical opinions from Shanghai, Tokyo, Yokohama, Kobe, Nagasaki, Saratov, Samara, Irkutsk, Vladivostock, etc. So far as we can see the criticisms are written in the same spirit and intelligent aspect as might appear in *The London Times*, *le Petit Journal*, or *The New York Post*. We would not be surprised now if we were to receive an article upon the "Franzosenidealism of Eric Satie," by the grand Llana of Thibet. Surely, "the world do move."

Chopin Opus 35

In an inquiry conducted some years ago, a number of great pianists, speaking independently of each other, gave the Chopin Opus 35—the great Sonata in B flat as their favorite composition—the piece they liked to play best of all. Probably a similar inquiry to-day might bring a similar response. There seems to be a fashion of the recital hall that gives vogue for a few years to a certain set of piano pieces, but the Chopin Opus 35 is something that survives fashion, for it is classically greater than fashion.

While the famous *Marche funèbre* from this sonata is one of the most liked of all the Chopin compositions, the beautiful first movement, the *Scherzo*, with its intense dramatic force and the magic presto which ends the work, makes this masterpiece consummately interesting. Demanding the resources of an advanced technic, its interpretative responsibilities are so great that, although students love to dabble with it, only the mature artist who has spent years in fathoming its artistic possibilities ever succeeds in giving a satisfying performance.

A Birthday Celebration

The Musical Times of London, which many Britishers like to think is the most important of the English musical publications, celebrates its seventy-fifth birthday this year—surely a proud and venerable age. In the anniversary issue there is an extremely modest editorial noting that the paper has naturally inclined more toward the field of choral music of the popular type—that is, the better class of choral music for the people. Perhaps it may be allowable for an American contemporary to point out that *The Musical Times* and its publishers (Novello and Company, Ltd.) have done more to advance choral music in Great Britain than any other similar factor. There can be no question that the impetus given by the Tonic Sol Fa notation and its promoters also had most stimulating effects, but *The Musical Times* has left nothing undone to develop the best, with the result that Choral Singing among English-speaking people is possibly more popular than among any other people. Heartily birthday congratulations to *The Musical Times*!

Seven Hours of Music

An American captain, returned from France, tells an interesting story of the way in which our men went up to the front just before the first battles in which American troops participated. He was conducting transport trains to the front and coming back in an automobile he passed a continuous procession of our men on the way to the battle lines. He reports that they sang almost incessantly during the whole of the seven hours he occupied in passing them. The men had been taught to sing for months past by our nation's song directors. Who can tell what the singing meant to those men at that thrilling time when death hovered over the No Man's Land from which so many failed to return. Albert N. Hoxie, who at the Philadelphia Navy Yard trained two of the companies of Marines who went into the decisive battle at Chateau Thierry, reports that the returning fighters had told him time and again that song was one of their greatest inspirations at the last crucial moments.

Amerikanischer Marsch

There is an amusing office incident which many of our readers will enjoy. In the first package of manuscripts received from Germany since peace came were the compositions of a widely-admired composer whose works have been played by thousands of ETUDE readers. One of the manuscripts bore the flattery label

AMERIKANISCHER MARSCH

This label was pasted on and one could readily see by holding the page to the light, the original title, which with the translation we have given was

AUS DEUTSCHLAND'S GROSSEM FEST (To Germany's Great Festal Day)

Hohenzollern Allen Voran
(Hohenzollerns to the Front)
Preussischen Siegesmarsch
(Prussian Victory March)

The incident is only one of thousands indicating how the German people were misled for years into thinking they could conquer the world, while their citizens were being slaughtered to support an aristocracy.

The Victory somehow didn't happen and since the composer lived in the occupied territory, he has evidently seen one of the reasons why.

The war is over and the citizens of the new Republic across the Rhine are destined to find that the Americans, who were forced by altogether unexpected and unwanted circumstances into the great war against an enemy whom they had always looked upon with friendship, are neither "the contemptible little army of dollar hunters" nor the terrible beasts that their comic papers have led them to believe we are. Evidently they are beginning to see a great light. Let us welcome it and the new Democracy in that spirit of bigness and fairness which we all like to call "American."

Encouraging Failure

MUSICIANS like to think that the tendency in mankind is away from the brutal toward those things which are ennobling, because music at its best appeals to the higher side in man.

It is, therefore, interesting to note the dismal fiasco of the brutal prize-fight recently held between two contenders for the empty distinction of champion slugger and a mercenary reward.

Men who went into the world war to sacrifice their all for the good of humanity fought bravely and unselfishly for a noble cause. But the Toledo disgrace was nothing of that kind—not even the good-natured sparring which the laws of Ohio permit.

Although it was the most advertised thing in America, it proved anything but the big money-making scheme which its promoters had looked for. The auditorium, erected to hold 100,000, had 77,000 empty seats on the day of the fight, according to reports. Toledo speculators who invested heavily lost enormously.

Now, you decent folk of Toledo, you who love the good name of your city, you who sent Brand Whitlock into the world to sustain the high ideals of American manhood, you who did all you could to repudiate the coarse and bloody slugging match, why not go a little further and purge your community of all the ill effects of the disgusting event? Why not organize a Peace Festival on a magnificent scale, in which music may play a great part, and summon the country to attend? It could be done, and the fair name of your city would be cleansed of the recent fiasco.

The world is turning slowly from brutality for brutality's sake, and looking toward elevating things for the sake of the best. This has a great note of encouragement in it for music workers.

THE ETUDE



National and Radical Impressions in the Music of To-day and Yesterday

An Interview Secured Expressly for THE ETUDE with the Eminent Russian Composer, Pianist, Conductor, Sergei Rachmaninoff

Emerson's Note.—Not since the days of the triumphs of Rubinstein in America, has any Russian pianist-composer achieved such success as has Mr. Rachmaninoff. In this country he is equal to famous artists. Although not well known throughout his famous Prelude in C Minor, it is easily the most renowned of the living Russian composers of works in a more deeply serious vein. A comprehensive biography of

the Russian master, written by a leading Russian critic, appears elsewhere in this issue. This biography has been authorized by the composer, and it is accurate in every particular. Rachmaninoff likes all music, though he admits that his music is truly linked with the eternal soul of human nature, and is truly sincere, and deep in earnest. To him music is truly linked with the eternal soul of human nature, and is truly sincere, and deep in earnest. To him the merely trivial is. It is a fine commentary upon the

music of link with Folk Music of the Past. It must be quite clear to American musicians that the link between the music of most of the greatest European masters and the folk music of the lands of their birth is a close and intimate association. Not that these masters made a practice of taking folk music and adapting it to their own works (although this occurs repeatedly in many masterpieces), but that they have become so saturated with the spirit of melodies common to the native people that all their compositions thereafter produced have a flavor as readily distinguished as the characteristic taste of native fruit or wine.

Take such a work as Rimsky-Korsakoff's best known operatic composition, "*Le Coq d'Or*" (*The Golden Cock*). It is strongly flavored with the Russian folk song spirit, and is distinctly Russian—Russian and nothing else. Rimsky-Korsakoff, whom we have well indeed, worked carefully to preserve the Russian folk song flavor in it. Indeed, with the exception of a few masterpieces, all of the latter-day Russian composers have been imbued with the spirit of the Russian peasant song. Rubinstein, it is true, had a decidedly German complexion in much of his work, but, nevertheless, there are many Russian suggestions in his music. Tchaikovsky, who, I understand, thought by some critics in America to have followed German or continental methods and models, merely transferred German modes, used Russian folk songs, and adhered to the national flavor which his period would permit.

Glinka is given the reputation of being the first of the Russians to introduce Russian themes. Tchaikovsky said about him that he was to be compared to the seeds of an oak tree which laid the foundation for greater strength to come.

Melody Supreme

Composers of experience take into consideration first of all that melody is the supreme ruler in the world of music. Melody is music—the integral foundation of all music, since a perfectly conceived melody implies and develops its own natural harmonic treatment. Schopenhauer has phrased this idea wonderfully when he said: "Music—that is, Melody—and words thereto—ah, that is the whole world!" Melodic inventiveness is, in the highest sense of the word, the true mark of a composer—possessor of the power to make melodies which command the right to endure; he has little reason to proceed with his studies in musical composition. It is for this reason that the great composers of the past have shown such intimate respect for the peasant melodies of their respective countries. Rimsky-Korsakoff, Dvorák, Grieg, and others, have turned them as the natural springs of inspiration.

The Futurists, on the other hand, openly state their hatred for any melody that resembles a melody! They claim for "color" and "atmosphere," and, by dint of ignoring every rule of sane musical construction, they secure effects as formless as fog, and hardly more enduring.

By the word "modern" I do not refer to the Futurists. I have little regard for those who divorce themselves from Melody and Harmony, for the sake of reveling in a kind of orgy of noise and discord for discord's sake. The Russian Futurists, however, as a general rule, are but feeble imitators, whereas he abounds in lovely melodies of rare and exquisite originality, although he employed somewhat elaborate means of bringing them out. It is my earnest belief that the works of the Futurists, with a few possible exceptions, will endure. Futurism is a kind of fungous growth, with little solidity, to withstand the test of

The composer who has doubtless employed Russian folk themes the most is Rimsky-Korsakoff, although the music of Moussorgsky is considerably more Russian in spirit. Moussorgsky and, indeed, Moussorgsky and many others, are characteristically Russian. On the other hand, Scriabin is quite un-Russian. His early compositions are Chopinesque, many of them exquisitely beautiful. His later compositions, however, belong to a musical "No man's land," and, while they have added notably to his reputation for eccentricity they have not enhanced his repute for true musical completeness. Some short-sighted critics have had the impudence to call Scriabin a Moscovite, as a composer whose works are but feeble imitations, whereas he abounds in lovely melodies of rare and exquisite originality, although he employed somewhat elaborate means of bringing them out. It is my earnest belief that the works of the Futurists, with a few possible exceptions, will endure. Futurism is a kind of fungous growth, with little solidity, to withstand the test of

time. It is not because the adherents of this school are more in the common acceptance of the word, the works of such a composer as Medtner (who unfortunately is little known in America) are wonderfully fresh and modern, yet there is no suggestion of the Futurist about his music. Indeed Medtner detests the Futurist. America must learn more about the works of this truly great composer. Russia is beginning to realize that he has already taken a place among our immortals. Strauss, Schoenberg, Reger and others have been widely heralded in America—why Medtner has been ignored I am at a loss to understand.

Variety of Material in Russia

The variety of folk song material in Russia is almost boundless. The immense dimensions of the country make it quite naturally a collection of diverse peoples—many of them totally and absolutely different from people in other parts of the land. They have diverse languages and different folk songs. The peoples of the Caucasus, for example, are hardly Russian at all. They are Oriental, all. They are Oriental. Barolin recognized this and he has used them in some of his works with Oriental settings with wonderful effect.

Probably the best known and most used folk song of Russia are those of Middle Russia, the folk song of the Volga. Although Russia has a territory of eight million square miles, not all of this is distinctively Slavic. The reason for this is that, in times past, the country has been overrun by many different races—Goths, Huns, Avars, Bulgarians, and others—all leaving their imprint in a way, but never wholly eradicating the strong Slavonic mold which marks the Russia of today, and is so characteristic of the significant music of the great Russian masters.

It has, for some time, been my impression that those countries which are the richest in folk song are naturally the ones to develop the greatest music. I am surprised to learn that Spain, which has produced so few composers of international fame, has been so little influenced by the peoples of the Iberian Peninsula. But on the other hand, consider the remarkable literary masterpieces that Spain has produced from the time of Cervantes down to the present day. On the contrary, a little group of countries, such as Scandinavia, with a comparatively sparse population, has produced, in music, men like Grieg, Svennson and Sinding.

Russian Music of Yesterday and To-morrow

There seems to be an impression that the Russian Church has made a profound impression upon Russian music. This is not exactly true. The composers for the Church have resorted to collections of ancient melodies for use in their religious music. On the whole, I think that the influence of the Church is overestimated in the consideration of our music. I am sometimes asked whether I feel that the momentous change in regime in Russia affects at the present time likely to affect the future of Russian art. For the present, the effecting of the unification of nations certainly impedes all creative work. It will take Russia some time to stagger out of the confusion resulting from the world war. I am firmly convinced, however, that Russia's musical future is limitless. The Czars did little that was of moment to aid the development of musical expression in Russia. This may be understood, when it is remembered that most of the great modern musicians of Russia were forced to make an avocation of music and to earn their living through various occupations. The late Czar Nicholas was rarely seen at a concert, and he had little or no interest in the great musical achievements

Music's Link with Folk Music of the Past

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Photograph by Michkin.
SERGEI RACHMANINOFF.

of his country. Indeed, his musical status may be estimated by the fact that his chief musical pleasure was found in the band of Balalaikas players conducted by Griegieff. The organization of well-drilled native players was credible, but as circumscribed in its field as might be an American mandolin or banjo club compared with one of your great Symphonic Orchestras.

The American composer, it seems to me, should find his outlet in music of a cosmopolitan nature, rather than seek to evolve a particular style. America is young, and in this position it will gradually acquire its own folk songs, and until this comes about the natural expression of its music will be as many-tongued as the sum of the various nationalities who are finding a home here. I recently attended a concert—a very successful one given by Mr. Josef Hofmann, pianist. The program was entirely of American composers. The compositions were very creditable, but I did not hear American music. It was French music, German music, Italian music, just as surely as if it had been made in those countries.

There is a strong national characteristic in America, a characteristic born of her broad Democracy, the uniting together of many nations, the ability to make music which your countrymen understand and write into your music. When it will be done, or when, or where, no one knows. I am convinced, however, that the plan of taking Indian themes, and Negro themes, is scarcely likely to produce the great, distinctive American music, unless, indeed, these themes are developed by Indian composers and Negro composers. The highest quality in all art is sureness.

MacDowell Popular in Russia

MacDowell is, at the very least, an American composer known to all over the world, and some of his compositions are very popular there, as they deserve to be. He had a beautiful melodic sense, and he treated his material in a very musically manner. On the other hand, I am in America at present for the reason that nowhere else in the world is there more room, as far as I am in America now. You have no first orchestra, and I have more opportunity to hear fine orchestral works, and more opportunity to play. Take the Philadelphia Orchestra, for instance. The development of the body and of its leader, Mr. Stokowski, has not been mere leisurely progress—it has been a vital leap ahead! All musical conditions in America have advanced so markedly in the past ten years that I can hardly fit easily into them.

He entered the firm of music publishers founded by his father, Rudolph E. Schirmer.

The sudden death of his brother, Gustave, in 1907, cast a great additional burden of responsibility on Mr. Rudolph Schirmer's shoulders, and the strain gradually undermined his health. While retaining until the end a directing and advisory influence on the business of the firm, he gradually withdrew from the actual active management in favor of his nephew, Mr. Gustave Schirmer.

Mr. Rudolph E. Schirmer was characteristically a publisher of the type that sees in a publisher a trustee of the best interests of the art, and believes that it is a student's duty to give to the public not only what it wants, but what it deserves. In this respect, he had no regard for vulgar commercial considerations or for higher cultural aspects of an enterprise. He founded the *Musical Quarterly* in 1915. His interests extended to institutions and in keeping with his ideals he donated the Circulating Library of Music founded by G. Schirmer to the Institute of Musical Art, New York, and a select musical library to Santa Barbara in memory of his beloved teacher who died in 1918.

As a boy, he studied with Franz Liszt at Weimar. The circle of his acquaintances and friendships with artists, great and small, was very wide. His love of the beautiful embraced other arts beside and his collection of Chinese porcelains and Japanese lacquers is appreciated among connoisseurs for its intrinsic value.

Mr. Rudolph Schirmer was a trustee of the Institute of Musical Art and a director of the Oratorio Society, and the New York Symphony Society.

Interpretation

By Ira M. Brown

Do you know how to phrase, analyze and properly interpret a composition? If not, you are not alone. Few students fail to give you adequate instruction along such lines. If so, you should order good books, such as Oren's *Harmony for Beginners*, Christiani's *Principles of Expression in Pianoforte Playing*, Goodrich's *Musical Analysis*, or his *Theory of Interpretation*, and learn about these very important things. All of the above-mentioned books are great help; students who would go deep under the surface of notes and learn the "mystical meanings" of compositions.



RUDOLPH E. SCHIRMER
1859-1919

The ETUDE notes with deep regret the death of Mr. Rudolph E. Schirmer, founder of G. Schirmer, Inc., of New York. He was born at New York July 22, 1859. Educated in private schools at New York and Weimar, Germany; graduated with the degree of B.A. from Princeton University in 1880 and as LL.B. from the Columbia Law School in 1884, being admitted to the New York bar in the same year.

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A Few Teaching Hints

By Joseph George Jacobson

Many pupils, even fairly well advanced, seem to have exceptional trouble in remembering the fingering of the scales, especially when playing both hands together. The following rules as a guide have helped to overcome the most stubborn cases:

Take the scales as they follow in the circle of the fifth, making the enharmonic changes at sharp to G flat, and arrange them into two groups: The first one from C to E inclusive, and the other from B to F, inclusive. Let the fourth finger only for the notes on which the fourth finger of either hand falls, the thirds will take care of themselves.

In the first group C, G, D, A and E, remember that the fourth fingers will always fall on the notes which are on either side of the tonic; that is, the note which bears the name of the scale. For example, in the scale of C the notes on either side of C are G and D, consequently the fourth finger of the left hand will be on D and of the right hand on B. In the scale of E the notes are D sharp and E sharp, therefore the left fourth will be on F sharp and the right fourth on D sharp.

In the second group remember that the fourth finger of the right hand falls on A sharp or its enharmonic, which is B flat in all scales, always the same although a different note. So the right hand remembers the note the fourth finger which will have to pass over the thumb must be the fourth, except in the scale of F sharp and E. Therefore the note of the right hand on which the fourth falls is always the same, while the note on which the fourth of the left hand falls is different. For example: In B major the fourth of the right hand is on A sharp, the left of F sharp, because the first finger to pass over the thumb is on E, and the fourth of the fourth of the right hand is on B flat (enharmonic to A sharp), the left on D flat. The harmonic minor scales have the same fingering, except C sharp minor in the right hand and B minor in the left.

Much unnecessary time is being wasted and not sufficient value received by the study of too many monotonous etudes. A pupil comes to me recently informed me that he had been studying etudes and study by Czerny. Imagine! Wading through all that! It would seem to me that the four books of Czerny-Liebling with Tocata thrown in, should be sufficient Czerny for one incarnation. I have used with great success and developed some fine technics by using the following combination of scales and chords. Taking for granted that the student has a sufficient amount of time to practice, I would have him prepare one scale for each lesson in the following manner:

(1) Play the scale through four octaves with both hands, at the top repeating the last three tones three or four times. This gives a little extra work to the weak fingers. Then continue backwards with the left alone, holding the right on the top-note. After repeating the three lowest notes with the left hand return and take the right down again. In this way the left hand gets double the amount of work, which is very necessary, but the majority of etudes and pieces develop the right hand more.

(2) Play the arpeggios of the common chord the same way C-E-G, after which the second inversion of the sub-dominant chord C-E-A. This gives a different fingering to both hands.

(3) Play the dominant seventh chord the same way G-D-F; also the three inversions.

(4) Play the tonic minor scale as at No. 1.

(5) Play the triad minor chord C-E-flat-G, as at No. 2.

(6) Play the diminished seventh chord with the three inversions B-D-F-A flat.

(7) Play all in octaves, developing wrist, forearm, shoulder and legato octave-playing.

I have found that stationary exercises should be used very sparingly, especially with beginners; with advanced pupils they are beneficial if done correctly. The study of arpeggio work should be done early—some time towards the end of *The New Beginner's Book* or in *The Student's Book*. If in doubt about your scales use *Mastering the Scales and Arpeggios*.

MENDELSSOHN was the first to revive an interest in the work of Bach, putting it upon his programs in the teeth of determined opposition from those who failed to understand the music of the "Great Cantor."

Appreciations of Rachmaninoff from Famous Musicians in America

Harold Bauer

Sergei Rachmaninoff once said to me that he loved everything that Tchaikovsky had ever written. I doubt if any single phrase could better illustrate the character, the tendencies, the modesty and generosity of the distinguished composer who has endeared himself to all of us from the moment of his arrival on these shores.

We feel that this is a man whose personality bears an altogether satisfying relation to the music which we have so long admired, and our gratification is the keener for the reason that disillusioning experience has taught us that an artist does not invariably seem worthy of his art.

I believe Rachmaninoff to be intolerant of one thing alone: Insincerity. Were he less of a magnificent musician than he is, he would have success in only a few instances instead of having written masterpieces in every branch of musical art—he would still afford a noble example of all his colleagues in his unswerving and uncompromising devotion to an ideal.

It is with the greatest pleasure that I send through the columns of THE ETUDE my warm personal greetings and the expression of my respectful admiration to the man and the musician.

Felix Borowski

It gives me great pleasure to set down words of admiration for the art of Rachmaninoff. Among the living masters of musical composition there are but few who possess as he possesses, so high an ideal combined with so generous a measure of inspiration. In these days abundant technic is one of the qualities of artistic striving that are taken for granted; yet the technic of Mr. Rachmaninoff is worthy of more than a perfunctory word of commendation. A pianist of admirable skill, his writing for the instrument is explicitly brilliant and effective. It is to be regretted, perhaps, that his C sharp minor Prelude has been so popular that it has, instead of drawing attention to the composer's other music for the instrument, caused most of that music to be unduly neglected.

To me, Mr. Rachmaninoff's orchestral art appeals very strongly. He is not one of the composers who, having a masterly command of musical utterance, have nothing in particular to offer. His second symphony is a lovely combination of orchestral virtuosity and inspiration. The glowing color, the imagination, the poetry of that work are contained, too, in "The Island of the Dead."

It is much to be able to set down musical ideas with absolute certainty with the brain that has obeyed the dictates of the mind, but it is finer to be possessed of ideas that are as noble as they are fine.

Charles Wakefield Cadman

I regard the work and influence of Rachmaninoff as the strongest factor in Russian music since the days of Tchaikovsky. Rachmaninoff has run the gamut of every human emotion in his creative efforts. His popularity among those who comprehend only his more direct and emotionally appealing forms of composition has in no way affected his standing as a master of symphonic writing.

His "Symphony in E Minor" is one of the noblest contributions to present-day orchestra music, and deserves a hearing in every American city that maintains an orchestra.

Mr. Rachmaninoff's present visit to our shores cannot help but make for a clearer understanding of Russian art ideals. American musical circles will no doubt welcome him unreservedly.

John Alden Carpenter

I am looking forward to your October Rachmaninoff number, and I consider it a privilege to join in the tribute which you are offering to the distinguished Russian. I hope that he will decide to remain long in America in order that this country may have the opportunity of hearing and absorbing more and more of his music.

I have many admirations for different phases of his work, but to me Rachmaninoff's importance in contemporary music lies in the fact that he is a sensitive touchstone, between the new and the old, and a strong and logical link between the great music of the past and the newest tendencies of the present times. I am convinced that a composer who occupies this position is making

a greater contribution towards the progress of Art than the detached genius who, no matter how powerful his personality, seems to be suspended, as it were, in space without any relation to what has preceded him or what is liable to follow. I suppose that it is all reducible to the same question that we have all been thinking so much about during the war, the question of evolution versus revolution.

I thank you again for this opportunity of saluting so distinguished a visitor.

Percy Grainger

I consider the presence of Rachmaninoff in America to be a great stimulus to the musical life of the country, for this great musician, exquisite pianist, as well as significant composer, is one of the most purely endowed artists of our era.

From a composer's standpoint it seems to me that he represents the somewhat rare case of a creative mind that is thoroughly original and personal without being particularly modern. This very absence of the experimental and the iconoclastic from his works lends them a certain quality of the inevitability and "naturalness" that makes their appeal singularly wide and immediate.

As a performer, Rachmaninoff seems to me to present one of the greatest pianistic delights imaginable. To hear him interpret one of his own beautiful concertos is an object lesson in "how to play with an orchestra." The magic unfolding of the musical form under his hands, the magnificent effortless grandeur of his tone, the flexibility of his phrasing, the superb vigor of his rhythmic delivery—all these diversified qualities and attainments combine to produce a unique impression of complete musical mastery, as restful as it is imposing, emotional as it is euphonious.

Josef Hofmann

Rachmaninoff! The man whose art, I feel, is as pure as gold! The sincere artist, equally admired by musicians and public. How many can lay claim to this distinction?

A great composer, a most admirable pianist, a truly remarkable orchestra leader. And yet always the most ardent, serious student, an tireless worker, never satisfied with himself and his achievements. A severe critic of his own work, hence a really great man.

And what a fascinating personality in private life! Simple, unassuming, truthful and generous. Yet behind the gentle man there crots off at times the playful devilry of a giant.

Such is the man and artist, Sergei Rachmaninoff. May a long life permit him to work on in his realm to the delight of his numberless admirers, of whom I am proud to be the most ardent!

Frederick A. Stock

Not many composers of our day have won, within a comparatively short time, so much well-deserved success, and not many works of contemporary writers have been heralded with such spontaneous acclaim as those of the composer of the C# minor Prelude, the E minor Symphony and "The Isle of Death" and a great many other works, equally important and meritorious. Wonderful sweep of imagination, sturdy rhythm, and remarkable force are the chief characteristics of Rachmaninoff's music. This, combined with an unusual gift for pure melody, such as we find especially in his E minor Symphony and the haunting tone poem "The Isle of Death," place Rachmaninoff among the foremost of modern composers, and as the greatest among romanticists of the modern Russian school. His music impresses me, not only as the mature product of a highly intellectual mind, but, most of all, as the utterance of a great soul, one which strives to convey the happiness or, as it may more often be, for the sufferings of mankind.

Leopold Stokowski

What I admire so much in the works of Rachmaninoff is, that having all the resources of modern music at his disposal, he still writes with the utmost simplicity. I have the impression of the greatest sincerity always in his works, and although they are often complex, it is an organized complexity, and it is this which produces the effect of simplicity. Or to express it in other words, the suppression of all non-essentials. Every note counts. Every note is inspired by feeling.

THE ETUDE

(Continued from the previous page)

Next season I am going to produce for the first time in America, Rachmaninoff's new symphony, "The Bells," which is for large orchestra, chorus and soprano, tenor and baritone solo voices. The poem is by Edgar Allan Poe. I am studying this work now and think it is the greatest of Rachmaninoff's compositions.

John Philip Sousa

Perhaps there are no people with greater imagination than the Americans. Being the most youthful of nations, we are like children absorbing the thrills of a fairy story. We probably show a keener interest in the affairs of the world than the older nations. Therefore, we place anyone who has accomplished great things on our mental throne, and honor with admiration. As a people, we are devoid of envy, and are jealous only of our honor. Let any man give the world something worth while and we take him to our hearts. It is so

with Rachmaninoff. With a name but a myth to us in his early days, we took him and placed him in the garden of those we admire. The "C2 Prelude" has been known for years wherever music is heard in our land. Years ago I played it under the simple title of "Prelude in C2 Minor" in every town from the Atlantic to the Pacific, from the St. Lawrence to the Gulf Stream. A little later a friend told me he had heard it in Europe as "The Bells of Moscow." A man told me that it was used as the entr'acte music in the Russian play "Crime and Punishment," and I again changed the name and placed it in my program under its new cognomen, and it sounded just as effective. In any attempt to name the great men in musical art, Rachmaninoff must be seriously considered. A long and happy life to him!

Josef Stransky

Sergei Rachmaninoff is a giant among the composers of our time. He belongs to the class of Debussy, Richard Strauss and Ravel.

New Thoughts on Memorizing Music

BY CLIFFORD MARSHALL, F.R.C.O., (Late Entertainment Officer X1th, D. H. Q., B. E. F.)

The following suggestions are written with the intention of helping the keyboard player, be he amateur or professional, in acquiring the somewhat difficult art of memorizing music.

How often one has seen attempts to play without copy by pianists of a well-gained technique, and then the fatal step comes where about the middle of the piece with the same excuse, "I have forgotten." But when the object is closely inquired into it is found that the remembering of say six good pieces is not such an extraordinary feat after all; and if one can memorize six, why not sixty? It only requires a little extra thought and work, for by an intelligent use of the facilities the proper methods can be applied and much time saved, instead of the usual roundabout mere repetition, which, while being greatly fatiguing to the player, is neither reliable nor interesting.

Method

To succeed really, it is necessary first of all to develop, independently of each other, the following five faculties, namely, Touch, Hearing, Analysis, Sight and Emotion; and, as the initial letters of each of these words make up the key-word "These," we shall deal with them in this order. First of all, gain the acquaintance of the individual faculties, then when they are properly developed they will help one another; the idea being that, instead of, say, relying solely upon touch, as is customary, four other faculties are called upon to carry you safely through the various complexities of your piece without copy. Of course, the training of each faculty may not always be equal; but the linking up of the will will insure the necessary overlapping and so make your interpretation safe. We should then "train the faculties independently; use

tivity."

Touch

This is purely mechanical and cannot in itself be trod on the will; therefore, touch must be looked on as a means to an end and not the end itself, as is often supposed. In this faculty, which in most arts is the strongest, two points are necessary, namely, finding and good technic.

Ex. 1. Marks and the finding of all difficult passages to ensure correct repeated actions of the fingers, as repetition begets habit and habit in time becomes subconscious.

Ex. 2. As you are making tone, decide upon the correct positions and movements of the hands and arms, and always play the same way, as you are thus recording "quotations" to be drawn upon in your future interpretations.

Touch is a good servant but a bad master; so we do not, as already indicated, place too much reliance upon it. By all means develop it, but only as part of the scheme.

Of late years, the importance of ear tests and musical notation has become duly recognized as a necessity for every musician's equipment. You may not possess that rare gift of "absolute pitch," but you can nevertheless train your ear to a high degree of perception. Like everything else it only requires a little

trouble and will amply repay the amount of work spent upon it. Here are some advanced ear tests:

Ex. 1. Get a friend to play two or three tunes on the piano forte, short phrases of single notes, and put them to paper, afterwards comparing with the original melody. The key and time may be announced before-hand, and first few attempts.

Ex. 2. Similarly, try unknown passages in two or three parts.

Application

Apply the principal of ear training to your selected piece for study. Here is an exercise which is most useful in bringing this faculty into play.

Ex. 1. Play two or three bars over at a time, then close your eyes and imagine what you can still hear what has just been played. Work through the whole piece in this way several times until you can at last hear the whole from beginning to end without playing a single note. Later, when the faculty of analysis has been developed, your ear will accustomed itself to recognizing different chords. Always listen acutely, whether you are playing yourself or someone is playing for you.

Analysis

This is a most interesting study and demands a good knowledge of constructive harmony. It is also a great help to the memory, unlocking, as it were, the door of the composer's mind and bringing into view the real meaning of his music.

It is his duty to place himself in the hands of a reliable teacher of that subject. Assuming, however, that you are already acquainted with modern harmony, try and apply its principles by analyzing the more complex chordal progressions in your piece, finding out the "whys" and the "wherefores"; or, in other words, getting behind the composer's mind. Music differs so much that it is impossible to lay down any hard fast rule as to how to proceed, but one might say that if the musical texture is "harmonic" or chordal, it must be viewed vertically—that is, from the base to the highest harmony note; but if the texture is "contrapuntal"—that is, a combination of independent melodies—then the analysis must be horizontal.

Thus the faculty of analysis does not only consist in dividing a piece into its component parts in accordance with the laws of form, but also necessitates the music being shorn of its ornamentation and reduced to a fundamental skeleton structure, so that the intellect may have a basis to work upon.

Your knowledge of harmonic analysis will be increased by the fact, though it is surprising, what can be done after a little practice with pen and paper. While recognizing that analysis is the most important faculty in memorizing do not lose sight of the fact that musical composition is not a science of cold facts and figures, but a real language of its own, demanding high qualities of invention, imagination and emotion.

Sight

This is a very useful faculty and consists in being able to imagine a picture of the actual printed page. If it is easy to see in your mind's eye something beautiful which you have witnessed during a visit somewhere, such as the country or an art exhibition, and describe it to your friends, surely a printed page of music should not offer much difficulty. While proceeding somewhat similarly on the lines of hearing, we must be careful not to confuse the two faculties, but for the present shall aim at independence.

Ex. 1. Play two or three bars over at a time, concentrating your whole attention on the *appearance* of the music. Then close the eyes and imagine you can still see the printed page. Specialize on difficult parts and assist the touch faculty, as it is not expected that you should remember the whole piece in this way.

Ex. 2. For developing your "mental picture" powers, practice reading descriptive poetry, imaging for yourself the scenes that are described.

It will thus be noticed that in sight we have an *imaginative* faculty as contrasted with the *mechanical* faculty—Touch. But if the latter fails, the will can at once flash on the screen of the mind a reproduction of the actual print and so save the situation so far as touch and sight are concerned.

Emotion

Having dealt with touch, hearing, analysis and sight, we shall now discuss the last quality in memorization, namely, emotion. This faculty gives to your interpretation its life and soul, for without it your playing will be dull, mechanical, and lacking in color. Have you ever noticed the effect of good music upon the feelings?

Of course you have, and as an exercise for yourself write down in simple words as many of the emotions you have experienced as you can.

Here are two or three that may move you. You will not be asked to tabulate your emotions on your music, but to feel them deeply and remember them. Even if all the other faculties should fail, the fact of being "carried away" as it were by the music will probably save your performance.

Good books, good pictures, good plays, the beauties of nature and the enjoyment of chamber and orchestral music can be the top strength emphasized in the development of this important faculty.

Having developed your faculties on the foregoing lines select a repertoire which is well within your powers and decide how much time you can give daily to memorization. Proceed in the order of the Keyword "These" (Touch, Hearing, Analysis, Sight, Emotion)—and play as far as you can on a piece from a family alone. Then continue sight and touch and see how far you can get. After this, when you have mastered the piece, when you have accustomed your mind to both independence and the combination of the faculties, link up the four and add the fifth, emotion, and if the results prove beneficial the writer will feel more than gratified in having but touched the fringe of a very interesting, though not very often discussed, subject.—*Musical Opinion*.

THE ETUDE

THE ETUDE



Beethoven—Iconoclast, Democrat, Genius

By the Noted Critic and Author

HENRY T. FINCK

[EDITOR'S NOTE—Just when the spark of Democracy commenced to flicker in Germany no one knew. Our own republic was well established when Beethoven reached his prime, and it is possible that some of his independence was inspired by the progress of the Democracy in the new world. unquestionably, Beethoven and Wagner both made a bold stand against the old world aristocracy. Beethoven never relented—Wagner, however, after his years of exile and jeopardy, aligned himself with the aristocracy when he found that his own art purposes could not be accomplished without their patronage.]

Singers, players and composers, as well as teachers and students, can learn a lesson as much from the life of great masters as from their works. There are exceptions, however, and Beethoven is not one of them. Brief references to some of his traits will show that, while there were foibles and eccentricities which others should avoid, his attitude toward music and musicians and the world in general served as a good example to all.

Particularly praiseworthy was his pride as a musician and a thinker. One day, when his brother Johann sent up his car to the coachman to "hand-proprietor" after him, the composer sent down his own card, on which he had written "brain-proprietor."

On another occasion he made up his mind to sell the ring he had received from the King of Prussia for the dedication of the ninth symphony. Karl Holtz tried to prevent this, begging him to remember that it came from a king; but "I, too, am a king," was Beethoven's prompt answer.

He was far ahead of his time in being fully convinced that all are now, that being of the aristocracy of genius is a prouder distinction than belonging to the aristocracy of birth, which the great was death itself a deadly blow.

Whenever I use the German "Who's Who?" I am struck by its characteristic difference from the "Who's Who?" published here in America. It is a huge volume, rather stiffly bound, with "Verl. 1st's" and filled with names of absolute nobodies, who happen (or happened, we may say now) to belong to the so-called "nobility" of the empire; whereas, the names in the American and English "Who's Whos?" are those of persons who have distinguished themselves in every way or another.

In Beethoven's day, in Austria, as well as in Germany, the aristocracy held complete sway. "Mankind carries with the baron" was the insolent and arrogant maxim that prevailed. What Beethoven thought of it we already have seen by implication. He treated the Viennese aristocrats of the highest rank as his equals in every possible way, and refused to kow-tow to them. He did not like to give music's lessons because he interfered with his creative work; but he did give some music to the pupils happened to belong to members of the imperial family that did not induce him to treat them with more deference than others. He refused to submit to the artificialities of court etiquette even when giving lessons in the house of Grand-Rudolph, the youngest son of Emperor Ferdinand II; and when the courtiers' modesty forbade their attempting to make him follow the prescribed rules of conduct, he appealed personally to the Prince, who, far from being displeased, smiled and told the masters of ceremony to let Beethoven have his own way.

Ferdinand Ries relates how, on one occasion, Beethoven rebuked some ill-bred aristocrats. It was at a musical gathering in the home of Count Lamberg. Beethoven was playing some of his own grand marches with Ries, when the two began to talk loudly with a young girl in the door to the adjoining room. After several attempts to restore silence had been made in vain, Beethoven suddenly got up and exclaimed: "For such pigs I refuse to play!" All attempts to make him go back to the piano failed.

Would that all musicians who are similarly insulted had Beethoven's courage. Some, to be sure, could not afford to follow his example. Nor need anyone use his unparliamentary language.

Liszt's way was more polite, but quite as effective. He was playing for the court in the Russian capital when the Czar began to talk loudly. Liszt stopped abruptly, and when asked why he did not proceed he answered: "Etiquette demands that when the Emperor speaks others must be silent."

BEETHOVEN INSPIRED BY THE COUNTESS VON BRUNSWICK.



the case of the very young. It is the duty of the teacher to foster all the good points and to eradicate, or at least modify, the bad ones.

The teaching must be methodical, but the method must be elastic, so that it can be modified to apply to the different characteristics of each individual pupil.

And, most important of all, the teacher must thoroughly realize the importance of his task. He possesses to a remarkable degree the ability of perceiving the character of a young pupil and can influence him not only musically but morally.

I say, woe to the teacher who enters the profession for the mere purpose of earning his bread and butter; who anxiously watches the clock to see when his "called" "drudgery" will come to an end.

Aye, and there are moments of this stamp of teacher going about which are a curse to the art, and do an incalculable amount of damage to music.

So many students enter one of our schools of music with the idea of becoming great public performers, but, alas! their talent is not sufficient to fulfill their hopes. They then are compelled to take to teaching in

The Studio Problem

(Dialogue)

By Wilbur Follett Unger

Two music teachers (whom we will designate as "A" and "B") met one evening at a club to which they both belonged. The following dialogue ensued:

"A.—By the way, have you settled a studio yet, or do you still persist in calling it your pupils' home?"
"B.—Oh, I say, 'I could,' but, do you know, I don't think it could ever convince me that I could better myself by having a studio!"

"A.—Probably not better yourself, but how about bettering your pupils? Don't you think, that you owe it to your pupils to let them have the advantage of a studio to come to?

"B.—Why? What do you mean—"advantage"? In what way? I think it's their advantage that I go out to them to.

"A.—On the contrary, I should say it was a decided advantage for the pupil to sit in a cosy studio filled with a fine collection of music, musical pictures on the walls, reference books in the book case, and all that sort of thing, you know."

"B.—But, after all, eight, old fellow; but how many pupils appreciate all that, tell me? How many ever stop to look at a picture or a book? How many can tell Bach from Brahms by their pictures? And, beside, many of the better class of pupils have these same things at their own homes.

"A.—True, but then how about the piano? I offer my pupils a fine grand piano of the best known make, with a beautiful action, and always kept in good tune. Can you say as much for conditions in your pupils' homes?

"B.—Ah! there are two points in my favor! First, I do not have the expense of either of my pupils in good order, and secondly, one of my pupils is accustomed to the peculiar action of the piano at home. Whereas one of our pupils who is used to a light, firm action piano, comes to play on your grand instrument, and thinks it a hard action,—and vice versa with another pupil. Now you have taken the initiative in this discussion so far; let me say something.

"A.—Surely; well, then, do you remember how often you've complained of your health? How "tin down" you always are? Look at me! I'm out all day—getting up with nervousness, sleeplessness, loss of appetite, and all that! You say you haven't time for exercise,—give up your studio and go out to lessons, as I do!

"A.—I concede that as the best point in your favor. But if I did go out, I could not possibly give as many lessons in the day as I do now. Just at present, I can give forty-five lessons a week, and am making good

Less Nervousness Now

By Q. A. Bowes

TEACHERS are commenting upon the fact that pupils nowadays do not seem to be so nervous as formerly. Possibly this is because the younger pupils are required to get more exercise in the course of their public school work.

Another reason is also probable. Twenty-five years ago the teacher who did not teach his pupils to play with high knuckle joints and a hand as stiff and hard as a garden rake was a rarity. In the writer's own

order to earn a livelihood. They take up their task with great reluctance and dislike, and become utterly soured and thoroughly disenchanted human beings.

This may occur if they feel the great importance of their new vocation. Surely it is most interesting to watch and foster the gradual dawning of intelligence that you hold the key and are helping the realization of the gates of knowledge enough to produce a feeling in you of pride and pleasure, and not depression.

I grant you, very dull minds are hard nuts to crack, but use your nutcrackers vigorously, and you will at last generally come to some kind of a kernel.

In conclusion, I do not think I can do better than to quote words of the Emeritus Professor Niecks, of Edinburgh. He says, in one of his articles:

"A great subject. In the limited space the discussion could not be otherwise than slight. Still I believe that even so slight discussion cannot but have convinced you of the importance of psychology for the teacher. And it has must have convinced him, too, of another thing, of the nobleness of the art of teaching."

Musical Monkeys and the Piano Touch

By Frederic W. Berry

MUCH of the so-called modern musical educational practice is a kind of musical monkeyism, a type of imitation. Thus it is that we find students imitating or monkeying some of the most absurd and erroneous things with a view of getting what they believe to be a good touch.

David Belsham tells a good story of a young tenor in London who was making his debut in an opera house. The stage manager was teaching him the traditions of a celebrated rôle. He said: "Here you walk right to the back of the stage, wait a moment and then come down and sing 'Bravo!'" "But why do I sing?" "To inquire the independent American?" "Ah!" said the stage manager, "You do that because the great Rubini always sang the rôle in this way."

The young man did not understand until he had found out that the great Rubini sang the rôle in such a manner. Finally he found an old Italian singer, and asked him, "Is it true that Rubini always used to walk to the back of the stage and stay there for a moment before going down to sing his final 'Bravura'?" "Yes, yes!" replied the old Italian singer. "But why did he do it?" "Why did he go to the back of the stage at such a point?" "Ah!" said the old Italian, "He always went to the back of the stage to sneeze" (sput).

Most of the capers that one sees in the studio and on the concert stage are based upon traditions quite as senseless.

Fashions change. Some piano students will reflect the hard, high, brittle finger stroke which, at times, would cause serious damage to the old-fashioned fragile piano's "insides." Indeed, it was sometimes quite necessary to acquire the hammer-like percussion, instead of the mellow vibration of the instrument, for while inside the piano was frail enough, the keys and their action were strong, hard, heavy, virile.

Then the other extreme, in vogue for awhile—the caressing, pressure, organ touch-playing merely with the weight of the finger—did not seem to fill up all requirements, and various positions of the hand have been advised—level, curved, raised, etc. As it was, this turned out to be the most difficult because he already showed with some certainty very unusual musical gifts. This musical talent was not a surprise to his family, because his grandfather, a Russian nobleman of the grand style, had been a great lover of music—more than that, a remarkable pianist. He had been a pupil of Field, and through all his life he had made very serious musical studies. Though the prevailing customs in the time of the grandfather prevented him from taking up music, he nevertheless had often appeared in various charity concerts.

Abandoning playing of Rachmaninoff's grandfather we have the testimony of Rachmaninoff's cousin, A. I. Silioti, the famous pianist, one of Liszt's favorite pupils, and a prominent figure in the present-day musical life of Russia. According to this authoritative witness, Rachmaninoff's grandfather played the piano better than either Silioti or Rachmaninoff could ever dream of playing. Of course, expression should be taken "of playing." Of course, expression should be taken "of playing." Of course, expression should be taken "of playing." Silioti had received from his grandfather, who was extremely fond of him, a special piano lesson, and he had overcome many obstacles in order to follow his vocation.

To Anna Ornadtskaya, a pupil of the Petrograd conservatory, belonging to the house of having been the first teacher of the boy Rachmaninoff, she was so successful in her efforts that when he, at the age of 9 years, entered the Petrograd conservatory he immediately drew upon himself universal attention, and became at once the pride and hope of that institution. Special attention was paid to his piano tuition, which he received from Prof. Vladimir Demiansky, a well-known and highly respected teacher, and later, for a short period,

they say Rubinstein used to play with his fingers flat.

Now general rules have many exceptions. It stands to reason that there must be more movement, more spreading of the fingers, more exertion of the biceps and triceps, more power passed on than is needed for others. Relaxation is good, but it is to remember, as long as one does not interpret it to mean flabbiness. For there must be a certain degree of physical tenseness to give character to the tone. Let there be alternations, periods, waves, rhythm—positive and negative. One minimizes tiredness this way. In covering long intervals, jumping from one chord to another, do it gracefully—describe semi-circles—the longer the distance, the higher the arc. Yes, the whole arm should play the whole body. Of which the ten digits are extremes only.

All is one. And a good touch is the result of a harmonious blending of both instrument and performer.

An Authentic Biography of Rachmaninoff

Especially Translated from the Russian of I. Korzuchin

By KURT SCHINDLER

This Biography Has Been Read by the Great Composer In Person, and Is, Therefore, Accurate

RACHMANINOFF is now 45 years of age. He was born on the 28th of March, 1873, on the estate of his mother, called "Ostrov," in the province of Novgorod; that is to say, in the heart of the real Russia, where he spent his childhood, until he reached his ninth year. Thus Rachmaninoff comes exactly from the same part of Russia as Rimsky-Korsakoff, and one can say with certainty that in his case, as in that of the master, the fact that he spent his childhood in the seclusion of country life, in the midst of the typical Russian landscape—with its simple but irresistible charm—has given the formation of the composer's character its decisive direction.

A Significant Ancestry

The son of rich parents, belonging to the stock of the old Russian nobility, Rachmaninoff was at first destined to enter into the most aristocratic school of Russia. But fate decided differently; the financial conditions of his parents took a sudden turn for the worse, and it became necessary to give up the idea to place the child in this very expensive, aristocratic school. As it was, this turned out to be a stroke of luck, because he already showed with some certainty very unusual musical talents.

This musical talent was not a surprise to his family, because his grandfather, a Russian nobleman of the grand style, had been a great lover of music—more than that, a remarkable pianist. He had been a pupil of Field, and through all his life he had made very serious musical studies. Though the prevailing customs in the time of the grandfather prevented him from taking up music, he nevertheless had often appeared in various charity concerts.

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Tchaikovsky's Death

In the fall of 1893, Rachmaninoff received a very auspicious engagement to conduct his opera *Aleko* in Kieff, when unexpectedly on the 20th of October the tragically sudden death of P. I. Tchaikovsky occurred.

This was a heavy blow for all musical Russia, and especially to those young musicians for Tchaikovsky represented the highest and noblest ideal.

Rachmaninoff found here the important chance to become closely acquainted with the small group of highly talented artists of different types, whom Matmonoff used to assemble around him; especially with Th. I. Shalapine, who at the time was only beginning his career.

Rachmaninoff, who, of course, as a musician was extremely inferior to Shalapine, became so much interested and charmed by the brilliant dazzling talent of the young singer, that he gave freely of his time and interest in order to further Shalapine's musical development.

After finishing his operatic season with Matmonoff, Rachmaninoff went to London (1897), where he appeared successfully in all his capacities as pianist, composer and conductor (performing his orchestral phantom, *The Rock*). With the beginning of the twentieth century, the wounds received by Rachmaninoff through the failure of his first symphony, began to heal, and he gradually set to work again on compositions. In 1901 he wrote his well-known song, *Piano* (Included in op. 26 and published 1906); his second piano-concerto, op. 18; and the second suite for two pianos, op. 17.

In 1902 he composed his cello-solo, *Springs*, op. 20; the cello sonata, *Springtime*, op. 21; twelve songs, op. 22, and piano variations on a theme of Chopin. Finally, in 1903, he wrote the universally known *Ten Preludes for Piano*.



work of the young composer did not meet with pronounced success, and—what was worse—it seemed to the young author that it had been an actual failure. This mishap produced a strong impression upon the sensitive spiritual organization of the composer, who in respect of hypersensitivity and lack of confidence in his own powers, resembled two other great predecessors, Glazunov and Tchaikovsky.

It is this that makes him take such auke of himself as of a "woman," which closes her leaves at every touch; such was the temperament of Tchaikovsky, and such is Rachmaninoff's too. After having shown so many promising signs of creative genius, there came now a pause of almost three years, during the course of which his physical forces failed him to such extent that the young composer was forced to have recourse to medical help.

Conducting Opera

Of course, in spite of the interruption of his creative period, his artistic life was not entirely dead; occupied either he appeared as pianist in concerts, or, still more frequently, as conductor in orchestral concerts, an activity for which he also appeared to be singularly gifted. In this direction Rachmaninoff, as did many other leading Russian musicians, received considerable help and push from the well-known Moscow Maccabees, S. V. Matmonoff, who at that time (1896) supported his opera company in Moscow. Rachmaninoff was engaged by him for the conductorship of *The Rock*, a choral work for orchestra, which he also appeared to be singularly gifted for. This position required the routine so indispensable for the most highly gifted musicians. Besides this, Rachmaninoff found here the important chance to become closely acquainted with the small group of highly talented artists of different types, whom Matmonoff used to assemble around him; especially with Th. I. Shalapine, who at the time was only beginning his career.

Rachmaninoff, who, of course, as a musician was extremely inferior to Shalapine, became so much interested and charmed by the brilliant dazzling talent of the young singer, that he gave freely of his time and interest in order to further Shalapine's musical development.

With the beginning of the twentieth century, the wounds received by Rachmaninoff through the failure of his first symphony, began to heal, and he gradually set to work again on compositions. In 1901 he wrote his well-known song, *Piano* (Included in op. 26 and published 1906); his second piano-concerto, op. 18; and the second suite for two pianos, op. 17.

In 1902 he composed his cello-solo, *Springs*, op. 20; the cello sonata, *Springtime*, op. 21; twelve songs, op. 22, and piano variations on a theme of Chopin. Finally, in 1903, he wrote the universally known *Ten Preludes for Piano*.

Operatic Works

In the autumn of 1903, Rachmaninoff, who always had a special fondness for the genius of Pushkin, created, in the course of three months, the opera, *The Miser Knight* (after a dramatic scene of Pushkin's)—in 1904 followed another opera, *Francesca da Rimini*, which, like the aforesaid, shows a splendid combination of his mature style and rare mastership.

Both these operas were performed in 1905, first in Moscow and later in Petrograd, and met with considerable success, not as much, however, as they might have deserved.

Another short interruption of his creative activity should be chronicled; it occurred during the season of 1904-05, when he was invited to become first conductor of the Moscow Imperial Grand Opera; this position gave him an opportunity to lead the masterworks of many composers.

In 1906, Rachmaninoff took up his residence in Dresden, devoting most of his time to pianistic concert activities in which domain he gradually attained a world-wide reputation.

In the same time Rachmaninoff made many European appearances as a composer. Especially should be mentioned his performance in Paris of his Springtime—a Cantata, with Shalapina as soloist, under the leadership of Chevillard (1906).

During the season of 1906-07 Rachmaninoff wrote his Second Symphony, op. 27; and his first Piano-Sonata, op. 28; and during 1907-1908 the Symphonic Poem, "The Island of Death," op. 29. These three works belong to the best known among his compositions.

The season of 1908-09 finds Rachmaninoff again in Russia, where he accepted the post of vice-president of the Imperial Russian Music Society. Thanks to this position, which he occupied for three years, he had to work considerably on the question of developing the general musical education in Russia. The obligations of this position—together with his manifold activities—absorbed so much of his time that for a certain length of time we find again an interruption of his productivity.

During the summer of 1909 his third Piano-Concerto was composed, and in 1911 a series of songs, op. 32. In 1912 Rachmaninoff succeeded in tearing himself away from his activities and devoting himself again to the larger forms of composition; it was then that the third Symphony, op. 35, appeared. This Symphony, which bears the subtitle "The Bells" (after Edgar Allan Poe, translated by Balмонт), stands as the culminating point of his orchestral style in large dimensions. In the same year the Piano-Sonata was composed.

Rachmaninoff made several concert tours in these and the following years; in 1909 he visited the United States, in 1911 Holland, and in the beginning of 1914 he made a general tour through Europe. Between times, Rachmaninoff was conductor of the Moscow Symphony concerts (1912-1913). When the big war started, Rachmaninoff offered his services through his Russia, giving concerts for the wounded soldiers and victims of the war. In 1915 he undertook another concert tour through Russia, but this time for another reason, the untimely death of his intimate

Let the Parents Know

By Phaye Olene Prouse

WHEN I have a small class, I find it very satisfactory plan to go to the homes of the younger pupils. Give lessons in an open room, where the mother and the father are present so that they both may see and hear how you instruct. They see the pupil gets full time, strict attention, is required to count aloud, and thus the parents know who is to blame for an unprepared lesson. The young pupil comes up with a much better lesson and fewer false excuses.

For a teacher not wholly dependent upon teaching for a living, I find it a good plan to take fewer pupils and spend a little more time in going from home to home to give lessons.

I took a little girl who previously went to a teacher's studio for her piano lessons. The teacher, for some

How to Administer Rewards

By H. W. Moody

FROM the ideal standpoint rewards should come from the consciousness of work well performed. In other words the rewards should be in the work done, and not separate from it. Efficiency experts, however, find that a self-regulated system of rewards is often very effective, especially with workers down in the intellectual scale.

Every practical teacher knows that children respond remarkably to rewards, but few understand the advantage of keeping them constantly under the stim-

ation, finally left, and the child began with me. She had taken less than twenty-four lessons, but had been playing quite different music, in both clefs. I soon discovered she had been playing some way or other, not knowing her bass lines and spaces. The mother, in the nearby room immediately saw what I saw, and she wondered how the world Ruby had made any headway. Hence, she was put back—but the parent of the child understood.

The teacher, a thorough, attentive instructor, perhaps, had taught Ruby all this, but the child failed to grasp the idea. Had the mother been present at the lessons no doubt she would have been able to follow up the teacher's instruction and help the child to master the bass clef.

The "I Can't" Pupil

By Zarah E. Prable

We all have them—those "I can't" pupils! But how do we handle them? Do we keep on hammering at musical facts and mechanics, hoping against hope that some day the pupil's attitude will change, or that some of the ideas will sink in, and that the pupil will advance in spite of his or her attitude—or do we try to get to the root of the real trouble?

I am afraid that many of us teachers get into a nice little rut of presentation of facts, musical ideas, and methods. It is so much easier for us! And we forget the real education of the "I can't" pupil. It is so much easier for us to say, like the cross-stitch motto, "There is no such word as 'can't,'" or "You can do it if you only think so," and dismiss it at that, and go on trying to pour ideas and methods upon, not into, stubborn heads.

What is the remedy to be used in such cases? I have had some rather startling results through investigating along "applied psychology" lines. What is the primal cause of "I can't"—lack of mind? Is it stubbornness? Not one in one hundred. I am certain in stating, "It is lack of music? Yes, in some extreme cases, when poor and overanxious parents try to force a talent which never has nor will exist. Is it bad health? or nervousness? Many, many times it is just that. But there is usually a much more subtle cause lying behind that "bad-schulness" which is just an ambiguous word for extreme self-consciousness. Now, what causes that self-consciousness? Is it physical defect of some sort? Yes, that is often the cause. I shall speak of two cases which are a little unusual. One was a case of both adenoids and tonsils. The proper operation restored normal physical and mental balance, and a freedom in the use of the throat and nasal cavities never before experienced by that pupil. The bugbear of "I can't" automatically disappeared.

Tone Deafness a Mental Defect

The second was more difficult to reach. It was a case of "tone deafness"—the inability to distinguish the difference between tones less than a minor third apart. A competent examination revealed that the physical ears were perfect and normal. So I decided that the tone deafness was a mental defect which could be corrected. I experimented about three months before I accidentally stumbled upon the fact that my pupil was intensely interested in machinery of all sorts. When I learned that an expert machinist can tell by the slight differences in sound whether all is well or not with the machinery, he became alert and eager to *try to overcome* his tone deafness, and succeeded in finally distinguishing even quarter tones! So that "I can't" disappeared in the light of a real interest.

Another case was one of pure auto-suggestion on the part of the family of the girl involved. Such remarks as "You'll never be a great singer," "Think you're some Melba, don't you?" and "What's the matter, are you sick?" when the girl was practicing scales, etc. from the well-meaning family, "to keep her from becoming conceited," according to their ideas, crushed her sensitive soul. These crude jokes were nothing short of cruelty to this type of girl, who needed encouragement, commendation, and sympathetic interest in her work to keep up her moral courage. It took some time, and considerable tact, to make the family see my ideas upon the subject in the proper light. But when they did, the reaction was well worth the struggle. And even after that, I had to re-establish in that poor child a confidence in her own ability, for often results became mediocre.

This is not the only case I have traced back to misunderstanding and nullifying suggestions from family sources. In fact, I found that evil to lie at the root of many "I can't" problems.

These few remarks may give you a hint as to where to look for the source of the disturbance, when you have to deal with one of those "I can't" pupils.

One of Bach's greatest fugues came into the hands of a musician by the grace of pure accident. He went to a little grocery to make a purchase, and the clerk wrapped up his parcel in a sheet of music paper, which proved later to be a Bach fugue.

Secret of Success of Great Musicians

By EUGENIO DI PIRANI

Edward Grieg

This is the Seventh Article in this Interesting Series by Commendatore di Pirani. The Former Ones Were Devoted to Chopin (February), to Verdi (April), to Robinet (May), to Gounod (June), to Listz (July), Tschatschinsky (August) and to Berlioz (September).



member. They are going to perform some new songs of Hugo Wolf."

"Did you say that you must go and applaud? But are you sure that you will like them?"

"No," he said; "but that is immaterial, as every member is bound to applaud."

"Even if it does not please him?"

"Most assuredly; you know it is *Vereins Sache*" (for the society's sake).

No wonder that Austria has gone to pieces!

Grieg's Original Bent

Grieg was one of the few masters composers who did not follow in the footsteps of German music, although he received his education in Germany. He strove to emancipate himself from its influence and sought inspiration from the folk songs of his own land.

Indeed, of course, there lurks a danger. Even if completely relying on his own merits only forms one of the most sympathetic traits of the artist and the man, who, as Grieg himself observed, are indissolubly wedded one to the other.

Grieg's mother, Greine Hagerup, was a good pianist. She was his first teacher, and at home he breathed from early childhood a musical atmosphere. She played often for the family, and once a week she invited friends to a musical soirée. The mother had set her mind on making her boy a musician. She was very severe with him and did not allow him to lose his time in dreamy improvisations. When Ole Bull, the famous violinist, returned from his triumphal concert tour in America, in 1858, he heard the then 15-year-old Grieg and advised his mother to send him to Leipzig to study and become a musician. The Leipzig Conservatory gloried at this time in many famous teachers and especially Moscheles, the great player of Beethoven, imparted to Grieg his enthusiasm for that master, while Hauptmann and Reinecke were his teachers in composition. Under these circumstances the originality of Grieg's music is the more to be admired, as the severe training in the Conservatory was likely to suffocate his individuality. These studies were carried to such a success that they induced in Grieg a serious pulmonary trouble and left him one lung with which to breathe.

After Leipzig, Copenhagen was chosen as a musical center and here he came under the influence of Niels Gade, the Danish composer, and still more of Richard Nordrak, a highly gifted Norwegian musician, with whom he started the "Euterphy" society, which had as its aim the production of works of northern composers. It is due mostly to his association with this congenial friend that in the forced road of his career Grieg chose the path which led him to fame.

Nina Hagerup, his cousin, inspired him to his well-known impassioned song: "I Love Thee." As other composers, love suggested to him his most beautiful ideas. After three years of courtship Grieg married his beloved, who was an accomplished singer, and settled in Christiansia as an organist, teacher, composer and conductor. A concert of his own compositions which he gave with the help of Lady Halle, the famous violinist, better known under her pseudonym of Norma-Neruda, had a great success, owing largely to the fact that the public began to consider Grieg as a genuine exponent of Norwegian music. For eight years he conducted the Philharmonic Society, and wrote in that time his two violin sonatas, his piano forte concerto, his "Peer-Gynt" incidental music to Ibsen's play of the same name. This, his most widely known com-

position covers the keys C, D, E, then by a shift of the hand the second position is taken, then the G, A, B. This shift of position, which is accomplished by a movement of the arm under F, and by a movement of the arm, carrying the hand over to the next position, using the thumb as a pivot. As a preliminary exercise, practice the hand positions of the scale in this way.

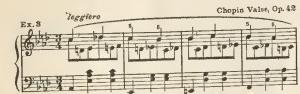


Many passages may be grouped and practiced hands together, this from the *Etude* in D flat of Liszt, is a good example:



Play the notes together as written, producing the tone by a slight impulse from the trencis followed by an instantaneous relaxation of all the muscles and a complete cessation of weight the instant the tone is heard. If this be properly done the keys will sound more easily than if the fingers still resting on them and a solid pressure will result. The amount of available degrees of energy will determine degrees of power. Relaxation and controlled arm weight have thus been provided for. Now, with the fingers resting lightly upon the surface of the keys, shift to the next hand position by using a lateral movement of the arm, keeping the fingers always parallel with the keys, and the muscles of the arm in a loose condition. This waste motion will be eliminated and distance accurately measured.

For the practical application of this group practice, take as an example the well-known Chopin *Valse* op. 42.



The first theme would be grouped into hand positions and played with the right hand alone, as follows:



When after a number of repetitions the hand positions can be taken quickly and the fingers accurately adjusted, play the entire passage as Chopin wrote it first hands separately, then hands together. This procedure should be followed in all group practice.

The second theme



would be grouped in this way:



Always be careful to use the proper fingering and to practice as directed in the preliminary exercise. Notes standing alone as in the above example, should always be practiced with a lateral arm movement, never reaching out with the finger; always keep the hand in five-finger position when possible.

Grouping Complicated Passages

The grouping of complicated passages may, at first puzzle the novice, but the process will be clear if it is remembered that the thumb is never to be put under, or the fingers crossed over the thumb. In grouping any passage always keep the five-finger hand position, hold the fingers parallel with the keys, and avoid any twisting at the wrist.

All the examples given have been for the right hand, but left hand passages should be grouped and practiced in exactly the same manner, as, for instance, this from the *Gnomengenre*, by Liszt.

THE ETUDE

While the efficiency of a tool undoubtedly depends largely upon the skill of the workmen, yet the most inexperienced teacher who thoroughly tests this method of practice, will attain results that will amply compensate for the study involved. Incidentally he may get right upon the solution of some technical problems.

The Minor Opera Composers

Minor poets, minor prophets, minor inventors, all come in here to share in completion, but little is said of the minor composer of grand and romantic opera.

The really great opera composers are surprisingly few. The following list of composers whose works hold the stage of the very large opera houses in all parts of the world may be said to fairly representative of the really great opera composers: Beethoven, Bizet, Boito, Charpentier, Delibes, Glinka, Leoncavallo, Massenet, Meyerbeer, Mozart, Puccini, Rossini, Rota, Thomas, Verdi, Wagner, Vieux, Massenet, Puccini, Debussy. A scant list of less than two score men who are presently surviving on the operatic stage. Mention is not made here of the more recent successes of men who have arrived only during the most recent years.

There are those who will feel that there should be added to this more or less arbitrary list the names of such men as Offenbach, Boieldieu, Musset, Dubois, Landowski, Lecocq, Lecocq, Gounod, Boito, Saint-Saëns, Wolf-Ferrari, Lazarus, Humperdinck, Montezemoli, Flotow, Boito, Giordano, and others—notably some Americans who, because of recent successes or because of past triumphs with some one opera, are entitled to wide recognition.

These, however, are not the minor opera composers. The men who aimed high in their day did notably and consistently artistic work in the limit of their ability and yet did not reach the highest level, deserve a niche in the history of opera; and it is regrettable that their works cannot be heard more frequently. Auber, with his *Fra Diavolo*, is one instance; Spohr (1784-1859) produced works at which their time marked a notable advance; yet the subsequent progress of music was so rapid that they did not have time to mature and for themselves in popular favor. His *Rob Roy* was easily superseded by Gounod's *Faust*, and his *Josafat* is now probably forgotten. Berioz can hardly be ranked at this day among the foremost successes in opera, and Boieldieu, Cherubini, Gogard, Halévy, Hérold, Lalo, Massé, Marchand, Meluh, Monsigny, Monteverde, Nicolai, Pergolesi, Rameau, Rubinstein, Spontini, Smetana, Wallace, Masse, Reyer, Goetz—all deserve more attention from modern audiences. There is a very distinctive quality about his style (as had Monteverde) and if only an occasional concert performance were given to their most notable creations they would not disappear from public attention.

Indispensable Points

This group study assures certain essentials so vital to intelligent practice that they must be enumerated here:

1. Concentration. Every experienced teacher knows that the most difficult thing for the average pupil to do is to *think hard*. A trial of this method of practice will show that it requires concentrated thinking that is both synthetic and analytic. First, the notes have to be put together in bunches, then taken apart and played in the succession written by the composer. I have found that the more concentration easier for pupils, and that, with few exceptions, they are interested, much as they would be in putting a picture puzzle together.

2. Accuracy of notes and fingering. Every teacher knows how hard this is to secure. In bunching notes the pupil very quickly discovers that often they cannot be played in groups at all unless the proper fingering is used. He sees the reason for the prescribed fingering and frequently learns to finger without the aid of the teacher.

3. Memorizing. Every repetition of the passage in practice requires a renewal of concentration which very quickly impresses the notes upon the mind.

4. Subconscious playing. In rapid playing the hand automatically adjusts itself to a group of notes which require a certain number of consecutive strokes that are given in reading to the separate letters that compose a word. As these groups of notes are nearly always hand positions, it will be seen how this method of practice develops subconscious playing. Incidentally the pupil gets an idea of the harmonic and melodic construction of a composition, and also acquires facility in reading groups, that is very valuable in sight playing.

5. Practice. This method of practice would not tend to destroy a good legato and make a "sticky" touch. On the contrary, the writer has found that even with beginners he can establish a legato very quickly. The reason for this is that a legato depends upon relaxation, economy of motion, control of weight, and properly timed key release, all of which enter into the group practice.

THE ETUDE

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.



Position of Feet

"I read in *The Etude*, under head of *Correct Position at Piano*, that the side of the pedais [sic] was taught to place both feet on the pedal. My teacher taught me to place both feet on the pedal. I have taught them to my pupils from their first lesson at pedaling."—L. G.

There is no object in placing the feet on the pedals unless they are to be used. A careless pupil would be apt to add the weight of the foot to hear down on the accelerator pedal, and thereby confusion of sound might result. If the pedal is to be used the foot should be ready for action. If it is not to be used for any considerable time, it is just as well off the floor. You are right in that you train your pupils' foot to find placement on the pedal from the time he is being taught how to use it. The soft pedal is rarely used, and it would prove very tiresome to keep the left foot on it constantly.

A Beginning Teacher

"I have been teaching school in plain and theory, is there a correspondence course, or what is there in kindergartens to correctly place pupils in regard to different grades? How may I select proper teaching material?"

I know of no correspondence course for kindergartens, but if you procure a copy of Battellor and Landau's *Kindergarten Book*, and give it close and thorough study, you will doubtless acquire the knowledge you desire. I suspect from your letter that you refer to any elementary work in your use of the word kindergarten. If you use *The New Beginner's Book* and supplement with first book of *Standard Course*, you will have no difficulty in knowing where these pupils are in the first grade. Taking up the second book they should fall into the second grade. Supplement this with the Czerny-Liebling *Selected Studies*. See that the work is done thoroughly and carefully, and give too much in each grade rather than too little. Then use the third book as a standard of progress. These books do not contain all the work you need. In the third book, however, follow by Op. 46 and 45, and gather selections from them, as there are far too many. As the amount of music increases more and more calling is becoming necessary. In each of the books of the *Standard Course* you will find a list of supplementary pieces, which are excellent. Use from these at first and then gradually increase your knowledge of teaching pieces.

Quartet of Questions

"1. What book would you recommend to follow Czerny's *Opus 389*?
2. Are there in Sonatas suitable
much memorizing?
3. What would you advise a teacher to require very
memorizing?
4. What would you recommend as a good preparation
for a conservatory?"—M. K.

1. Heller's Opus 46 and Opus 45; Bach's *Little Preludes and Lighter Compositions*. After this the student will probably be ready to take Granner.

2. Haydn's *Art of Playing* is very different function. However, they represent the finest artistic work for the piano of the time. Very few of them are used now, however, and generally in single movement at that. The literature for the piano is getting to be so enormous that only a few selected examples of Haydn and Mozart can now be used.

3. Every pupil should have a repertoire, well memorized, which is kept constantly in practice. This active list cannot be very long, of course, but with advancing skill certain pieces can be dropped and replaced with fresher ones. No special effort should be made to memorize etudes, except certain selected ones of Heller, which are more attractive than many pieces. All technical work should be done from memory.

4. Nothing more than a good, thorough reading along standard lines. Piano study in a conservatory does not differ from that with a private teacher. If your pupil is well taught he is ready to enter a conservatory and gain points in his work, whether he be advised or not. Conservatories take elementary pupils just as you do.

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Music of the Japanese

By Edward Kilenyi, M. A.

The Japanese scale has two forms. The old, traditional form is:



The modern form is:



The following figure is very frequent and characteristic in Japanese music:



It is the descending 5th, 4th and 3d scalesteps of the Japanese scale. Whole melodies are built out of this motive. The Japanese have no harmonies (chords). They have a kind of rhythmic counterpoint in which the 7ths and especially the 3rds are rarely used. Their ears are more sensitive than ours, and they hear "quarter" tones. That is, they distinguish at least four tones between a whole tone. If a Japanese hears Western music, he says that the music has no shading, that it is too cold, too formal and artificial, that it is uninteresting and out of tune.

Practicing the Softly

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Transposing Five-Finger Exercises

By Theo. J. Hutton

The benefit of a five-finger exercise is more than doubled by transposing it throughout the major and minor keys. The average student, however, is unable to master the process until reaching the third grade, at least without a disproportionate expenditure of time. But as soon as the student has learned to transpose he can be given command of all transpositions with the greatest ease. Name the following key-signatures to be prefixed in turn to the exercise called for, and the student is at once enabled to play in several keys from the same printed notes:



These key-signatures may be merely listed at the head of the page or written on scraps of paper to be attached in turn to the exercises.

The benefit of this practice to the 1st, 4th and 5th digits will be apparent in less than a week, as will the gain in the delicacy of touch (power and control). In many cases the young student will be found to take pleasure and interest in the exercises, always a valuable consideration.

For the next step in teaching two means are available—a brief formula and a written table. The formula is composed of three directions and repeat.

(a) Five notes of a major scale.

(b) Five notes of a minor scale (explaining to those who do not know the minor scales to lower the third not the second).

(c) Five notes of above and four notes of the major scale a semitone higher.

(d) Five notes of this new major scale.

(e) Continue as above until octave has been traversed.

The formula from another angle:

(a) Take C as major keynote.

(b) Take C as minor keynote.

(c) Take C as leading note to the keys a semi-tone higher.

(d) Take the major keynote a semitone higher, etc., etc.

Here is the tabulation which many will find useful even after the formula has been comprehended:

	Five notes of C major.
"	C minor.
C and Four	D major.
"	D minor.
C# and Four	E major.
"	E minor.
D and Four	F major.
"	F minor.
D# and Four	G major.
"	G minor.
E and Four	A major.
"	A minor.
F and Four	B major.
"	B minor.
F# and Four	C major.
"	C minor.
G and Four	D major.
"	D minor.
G# and Four	E major.
"	E minor.
A and Four	F major.
"	F minor.
A# and Four	G major.
"	G minor.
B and Four	A major.
"	A minor.
B# and Four	C major.
"	C minor.

The use of those sets based upon the leading note of each new key should on no account be dispensed

with, firstly, because of their benefit to the harmonic sensitivities, and, secondly, because they afford so many of the best finger positions.

As regards methods of practice in the junior grade, all the exercises for the day may be taken successively in any one key; but it is better in the senior grade to take each exercise through all the keys according to the table without stopping.

The exercises in contrary motion are the most useful for action-training, but it will be better to use those in similar motion until the method of transposition has been mastered.

Left-Hand Accuracy

By C. Sherman

It may seem a bold assertion, but one often finds vaudeville pianists with left-hand technique and accuracy which would put to shame that of an average teacher. Possibly the reason is that it is a kind of act in itself to stand audience by left-hand solos.

Schumann's famous remark, "By the bases one recognizes a musician," does not apply to composers only. The pianist who has a left hand that limps tactfully will hardly likely to attain any very high position in the musical world. We know of one teacher who had her pupils play the scales, keeping the left hand going continuously and inserting the right hand only with every alternate octave. She claimed that this produced surprising independence with the left hand, and it really seemed to do so.

Rachmaninoff's "Fragments"

The Etude has the honor to present here-for the first time a new composition of the Russian master, Rachmaninoff.

Distinctive in style, as is typical Russian in its atmosphere, as much as the latest work of Debussy or Ravel, and yet as logical in its harmonies as it is characteristic of Rachmaninoff.

Something refreshingly different always adds zest to the recital program. All of Rachmaninoff's works, like those of Chaliapin and Schumann, which are specific and iconicoclastic when they were first heard, have the element of earnestness and sincerity which distinguishes all "permanent" music. "Fragments" is not especially difficult and will amply repay study.

Point At It

By E. H. P.

Roxas Louis Sparrowson somewhere quaintly remarks that though children have eyes they are not particularly good at seeing, but use them for ends-of their own.

The piano teacher who has young pupils to deal with will be ready to admit that there is more of truth than jest in this remark: half of what passes for stupidity or inattention is merely the difficulty a child has in keeping his place on the page. The child is not painstaking and lucid expression on the part of the teacher, but the teacher simply because while he is talking about one place the child's eyes have unconsciously wandered to another. It is a great help, in such cases, to have the pupil point to the place on the page and even to hold his own finger on the spot while the teacher explains.

In extreme cases, where a child seems to be unable to concentrate his eyes on any particular places in question, the teacher will take a black card in each hand and cover the notes to the right and left so as to leave only the necessary ones exposed the difficulty will be overcome.

It should be scarcely necessary to add that when either of these devices is resorted to, it should be in a good-natured and matter-of-fact manner, without any spirit of impatience. The child should not be allowed to feel that it is a sort of desperate measure, reserved for extreme stupidity.

THE ETUDE

Twelve Vital Points to Remember When Practicing

By Viva Harrison

CONCENTRATION

Pick out the particular spot you have determined to improve. Keep your mind on that spot without deviation until you are convinced that you have improved it. If you try to think of two things at once, you are lost. Remember that if your attention is divided instead of concentrated, your results will be diluted.

RELAXATION

Don't waste any energy through unnecessary tension. If your muscles are tensed and you try to work with tightened muscles, your practice is bound to be laborious.

OPTIMISM

Don't keep saying to yourself, "I'll never be able to play that passage," say, "Hundreds of others have mastered it. I will." Optimism always pays.

ACCURACY

If you allow yourself to be careless in the reading of notes, use awkward fingering, or abuse the pedal, your music will be a complete disorderly jumble of tones. Accuracy is most essential, if you would be a clear, clean player.

TIME-KEEPING

Be your own time-keeper, having a mental comprehension of the rhythm, metre, signature and character of the movement, as determined by the number of beats in a bar. As Shakespeare has said, "Keep time. How sour sweet music is, when time is broke, and no proportion kept."

ALERTNESS

Train the mind to act quickly and grasp an idea at once. Allow yourself a limited time to accomplish the desired result. Always read several measures in advance, as the attention precedes the fingers.

INDUSTRY

Form the habit of practicing a certain amount at a certain hour each day, as we are all creatures of habit. Work is the quickest route to reach the goal. As John Sebastian Bach has said, "I am what I am, because I was industrious; whoever is equally sedulous will be equally successful."

MEMORY

Visualize as you practice, so that in the end you will know it from memory, after having mastered it theoretically and mechanically. Cultivate the habit of playing without your notes and adding to your repertoire daily.

PEDAL

Hearing the tone mentally and having the foot in sympathy with it is very necessary. Practice with the pedal alone, and then with the notes and all the shadings possible.

SELF-RELIANCE

Cultivate self-reliance, depending upon your ability, resources and judgment. Imitation leaves no food for the intellect and checks development.

INTERPRETATION

Always aim to express the author's meaning, which conveys a message to the audience if properly understood by the player. Make your music speak and reveal its artistic import.

TONE PRODUCTION

Strive to produce a round, mellow, sonorous one. Tone is the means, and should be acquired for artistic piano playing.

"Our opinion of a piece of music easily changes when we hear it repeated, and it may do so still more when we have the score before our eyes and can study it . . . Do not believe every word you see against a work because it is printed; rather form your opinion of the work heard, thus making it possible for you to criticize even the criticism."—FELIX WEINGARTNER.

THE ETUDE

FRAGMENTS

SERGEI RACHMANINOFF

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MELODIE

A splendid example of the modern treatment of the singing tone against an elaborate harmonic background. Grade 6

SERGEI RACHMANINOFF, Op. 3, No. 3

Adagio sostenuto

Adagio sostenuto

Piano part (top two staves):

- Measure 1: Dynamics p , mf . Articulation marks: 3, 3, 3, 3.
- Measure 2: Dynamics f . Articulation marks: 1, 2, 3.
- Measure 3: Dynamics p , mf . Articulation marks: 3, 3, 3, 3.
- Measure 4: Dynamics ff , $dim.$. Articulation marks: 1, 2, 3, 4.
- Measure 5: Dynamics pp .

Orchestra part (bottom two staves):

- Measure 1: Dynamics p , mf . Articulation marks: 1, 2, 3.
- Measure 2: Dynamics $cresc.$, $dim.$. Articulation marks: 1, 2, 3, 4.
- Measure 3: Dynamics p , mf . Articulation marks: 1, 2, 3.
- Measure 4: Dynamics $cresc.$, $dim.$. Articulation marks: 1, 2, 3.
- Measure 5: Dynamics p , mf . Articulation marks: 1, 2, 3.

THE ETUDE

The image shows a page of sheet music for a piano or harpsichord. The title "THE ETUDE" is at the top left. The music is divided into six staves, each with a different key signature (G major, A major, B major, C major, D major, E major). The notation includes various dynamics such as "cresc.", "pp", "mf", "p", "ppp", "dim.", and "rit.". Fingering is indicated by numbers above the notes, and slurs group the notes. The music consists of six measures per staff, with some staves having measure repeat signs.

PRELUDE

Next to the famous C[#] minor Prelude, this is probably the most popular of all of Rachmaninoff's pianoforte pieces. It is sometimes termed the "Passing Cossacks." The interpretation is obvious. Grade 8.

SERGE RACHMANINOFF, Op. 23, No. 5

Alla marcia M.M. = 92

THE ETUDE

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THE ETUDE

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THE ETUDE

LISTEN TO THE BUGLE
CHARACTERISTIC MARCH

WALTER LEWIS

Based on familiar bugle calls, a study in staccato. Grade 2.

Allegro moderato M. M. & = 108

PRELUD
SECOND

SERGEI RACHMANINOFF, Op. 3, No. 2

Probably the most popular of all Rachmaninoff's compositions. Its breadth and sonority make it especially suitable for a four hand arrangement. It should be played in a clanging manner like the chiming of bells.

Lento M.M. = 69

Agitato M.M. = 69-80

dim. mf cresc.

dim. cresc. ff

dim. cresc. ff

dim. cresc. ff

dim. cresc. ff

PRELUD
PRIMO

SERGEI RACHMANINOFF, Op. 3, No. 2

Lento M.M. = 69

Agitato M.M. = 69-80

dim. cresc.

cresc. ff

dim. cresc.

cresc. ff

dim. cresc.

cresc. ff

SECONDO

THE ETUDE

THE PASSING PARADE
MARCH
SECOND

W.M. FELTON

fff pesante

dim.

ppp

Tempo di Marcia M.M. $\text{d}=120$

TRIO

mf

THE ETUDE

PRIMO

fff pesante

dim.

ppp

THE PASSING PARADE
MARCH
PRIMO

Tempo di Marcia M.M. $\text{d}=120$

TRIO

The Brunswick

ALL PHONOGRAHS IN ONE



The Ultona

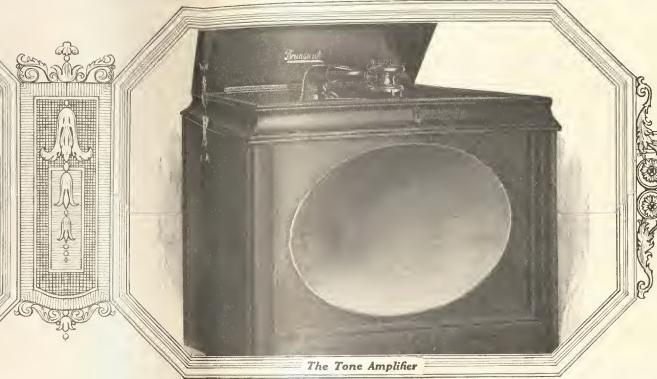
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SONG OF A FLUTE
AIR DE FLÛTE

TOD B. GALLOWAY

M. EDOUARD BEAUFILS
English words by HALL JOHNSON
Simply

Voix of a flute in the gloam-ing
Un air de flûte dans la nuit,
legato

Sad-ly and plain-tive-ly sob - bing, Voice of a brook-let a roam - ing
Mé lan-co-lique,douxit ten - dre, Tro - cel'har-mo-nieuze mé - an - dre Blend-ing to - geth - er their throb-bing
D'un ruis-seau so - nore qui suit —

What is your mys - ti - cal mean - ing What is the mes - sage you're bring - ing Voice of a flute in the
Sous les é - toiles ce seul bruit Que j'é - coule sans le com - pron - dre: Un air de flûte dans la

star - light Sweet-ly and fit - ful - y sing - ing?
nuit, Mé - lan-co-lique,doux et ten - dre

Mu - sic that lulls all my sor - rows Al - though no word can ex - press you Si - lent-ly weep-ing I bless you
Chan - son qui ber - cais mon en - nui, Nul verbe ne pour - ra te ren - dre! Qu'im - porte/J'ai pleu - ré d'en - ten - dre

Em - blème of hope for to - mor - row Voice of a flute in the gloam-ing.
Ce chant loin - loin qui me pour - suit Un air de flûte dans la nuit.

Translation by
R.S.WILLIS

FAIREST LORD JESUS

SACRED SONG

EDUARDO MARZO, Op.151

The well-known *Crusaders' Hymn* in a melodious and singable solo setting, rather in the Italian manner. Good for church use.

Moderato sostenuto

Musical score for "FAIREST LORD JESUS" by Eduardo Marzo, Op. 151. The score consists of two staves. The top staff is for voice and piano, and the bottom staff is for piano. The vocal part includes lyrics in parentheses. The piano part features various dynamics and performance instructions like "rit.", "cresc.", "dim.", "atempo", "poco piu", etc. The vocal part starts with "Fair-est Lord Je-sus, Rul-er of all na-ture." followed by "O Thou of God and man the Son. Thee will I cher-ish, Thee will I". The piano part has a prominent bass line with chords. The vocal part continues with "hon-or, Thou my soul's glo-ry, joy and crown, Thou my soul's glo-ry, joy and crown!" and ends with "Fair are the mea-dows, Fair-er still the wood-lands, Fair are the mea-dows, Fair-er still the wood-lands. Robed in the bloom-ing garb of spring."

THE ETUDE

THE ETUDE

Musical score for "THE ETUDE" by G. Romilli. The score consists of two staves. The top staff is for voice and piano, and the bottom staff is for piano. The vocal part includes lyrics in parentheses. The piano part features various dynamics and performance instructions like "palempo", "poco piu", "cresc.", "dim.", "atempo", "poco piu lento", etc. The vocal part starts with "je-sus is fair-er, je-sus is pur-er, je-sus is fair-er," followed by "Who makes the woe-ful heart to sing, Who makes the woe-ful heart to sing, Who makes the woe-ful heart to sing, Who makes the woe-ful heart to sing." The piano part has a prominent bass line with chords.

IN FAIR ARCADY

G. ROMILLI

Words by
ROMILLIA tuneful teaching or *encore* song for medium voice.

Andante espressivo

Musical score for "IN FAIR ARCADY" by G. Romilli. The score consists of two staves. The top staff is for voice and piano, and the bottom staff is for piano. The vocal part includes lyrics in parentheses. The piano part features various dynamics and performance instructions like "rit. e dim.", "cresc.", "dim.", "p", "rit. e triste", "cresc.", "espress.", "rit. e dim.", "rit. e dim.", etc. The vocal part starts with "Far, far wa-way in fair Ar-ea-dy, Where the sweet hy-a-cinths grow, Twas Now that I'm far from fair Ar-ea-dy, Still there are mem-o-ries sweet. For There in the fields of fair Ar-ea-dy, There by the old ap-ple tree; Ah". The piano part has a prominent bass line with chords. The vocal part continues with "there where we met by the sil-ver stream, In days of the long dain-ta-geon, oft-en I dream of her eyes so blue, The tread of her feet, there she's at rest and she'll speak no more Ah nev-er a-gain to me."

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VIVO M.M. = 108

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THE ETUDE

YEARNINGS
SONG WITHOUT WORDS

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L. STRICKLAND

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W.TAUBERT
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VIOLIN

PIANO

(Great: 16' S & 4'
Registration: Swell Full coup to Gl.
Piano: 16' S & 4' coup to Gl. & Sw.
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Allegro M.M. =108

GRAND CHORUS

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MANUAL

PEDAL

THE ETUDE

THE ETUDE**More Income for Music Teachers****A Timely Letter**

The following letter is in line with the campaign of "The Etude" to help music teachers to increase their incomes at this time when the general cost of everything has gone up. Music teachers often live very retiring and unselfish lives, devoting themselves to their art, and little thinking of the practical side of things. Some do not know how to go about making a straightforward approach to the subject, and a letter modeled after the following, but adjusted to local and personal conditions, may be effective. First of all, remember, however, that the "increase" is much more readily attainable if you have made yourself more and more worthy of an increase.

DEAR MRS. WALLACE:

As the season is opening I have been looking over my records for this year and comparing them with present living demands. I appreciate the patronage of my friends very thoroughly, indeed, and am anxious to do everything possible to show this in service. We are all trying to meet the matter of higher living costs fairly, and the general belief that prices will go down as they did after the Civil War after most every other war in history, is encouraging. Meanwhile, the burden has fallen very heavily upon all professional people, who have made practically no advance during the war. I am sure that the slight additional amount that I am asking per lesson will not seem excessive to you. I know that you do not want to have me work under conditions that must keep my mind from the important subject to which I have devoted my life—musical education—which I have placed at your service.

It is always a pleasure to hear from you in any matter pertaining to the lessons which I am constantly striving to make more and more interesting.

Very cordially,

Tell the Pupil the Whole Truth

By Alan P. Meeker

Morning is gained by the teacher who fails to tell the pupil his shortcomings in exact terms. A teacher from the far West recently said to the writer:

"I realized, first of all, in my community that I must build up the confidence of my community in one thing, and that was, they could always count on me for a square deal. I never charged for a square deal. I always charged as little as possible. Jeremy Taylor, the great English philosopher-clergyman hit the nail on the head when he said:

"Most people prefer a prosperous error to an adverse truth."

Nevertheless it always pays to tell the pupil the whole truth, even though it means losing one pupil.

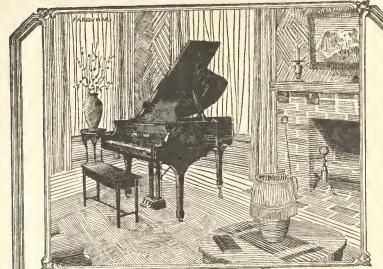
H. T. Finck's Inspiring Articles

"The Etude" takes pleasure in announcing that it has arranged with the noted New York critic, Henry T. Finck, author of numerous successful books, for a series of articles of the type "that every music lover wants to read." The first appears in this issue. The other titles are:

- "Lessons from Beethoven's Life."
- "Musical Genius Everywhere."
- "If at First You Don't Succeed."
- "Don't Be Too Awfully Dignified."
- "Should Musical Critics Be Abolished?"

We have the manuscripts of this entire series already in hand, and we can assure our readers that these are among the most interesting, entertaining and instructive articles Mr. Finck has yet written. He makes you think, but it is the kind of thinking that is profitable in every way.

These articles alone will make forthcoming issues of "The Etude" "worth looking for." This is only one of many features we have in store for you.

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BY
THEODORE LACK
OPUS 28

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Department for Voice and Vocal Teachers

Edited for October by LOUIS ARTHUR RUSSELL

"Thank You for Your Most Sweet Voices." —SHAKESPEARE

The Vocalist in the Americanization Plans

By Louis Arthur Russell

It is a hopeful sign of the times that the people of our country are so deeply interested in the plans looking toward the Americanization of the foreign-policy in the United States. It is a wise policy which is being adopted to make the study of our native language an important and first item in the work. The Americans as a class are now too proud of their language, and the people of Continental Europe are not quite so keenly appreciating us upon our Anglo-Saxon tongue or our use of it. But we have cause for much pride in the language which has been the vehicle for the expressing of the genius of Shakespeare, Shelley, Keats and Poe, and the wisdom of Bacon, Emerson and the lesser lights of poetry and philosophy. We should be most anxious and endeavor to "show forth" the beauty, strength and expressional variety of our Anglo-Saxon language, which is as free as any of the modern languages from harsh sounding elements, and with its greater number and variety of vowel sounds, has in it more elements of beauty than any other of the languages, let us say, in scope.

We who are professionals especially should master our language and set it forth in all of our ministrations in its fullness of rich vowels, its great variety of expressive shades of consonantal beauty and its endless wealth of words.

English a Complex Language

There is no primary vowel sound in other languages (speaking particularly of the languages of the Orient) but to hear our own native tongue, and to this must be added the fact that we have more vowel and consonant sounds than any other of them. This wealth of sounds in our language is, of course, due to its composite nature, and we must acknowledge the debt we owe to Greek, Latin, Sanskrit, Oriental and later French sources, all of which languages have served to enrich our great lexicon. It is self-evident that we who profess an art whose distinguishing medium of expression is the voice in combination with language, should make special study of language, and especially of our own native tongue, so that we should be in every position and best.

This is a prime obligation of all vocalists, all teachers, preachers, orators, actors, etc., for we who publicly use our voices are the living active forces making for popular habit in speech use, and our "example" should be worthy of its great influence.

If we who are known as vocalists and professors of vocalists have a true conception of our responsibilities, we will at once conclude that we are the missionaries in this field, and as true Americans we will join heartily in the general movement which is growing with the land to Americanize the foreign-born resident here, especially the illiterates of the class, by giving them the means to study American manners, American

American institutions and American aspirations through the knowledge and use of our language, as spoken and printed, and thus to open to them the vast treasure house of Anglo-Saxon literature—the mental and spiritual record of race from its dim beginning.

The organizing of a "Patriotic Speech League of America" is progressing satisfactorily and already is spreading throughout the States; and it is hoped that the plans to interest the patriotic societies, the churches and other public organizations will soon bear fruit. The public schools are already enlisted in the work in many instances, and the special efforts for our American Anglo-Saxon speech among native and foreign-born here is sure to be an active fact during the coming season. We of the vocal profession are, of course, most vitally interested, and upon us, in large measure, falls the responsibility of perfecting the didactic process through which our results may be reached.

Foreigners of even slight education have no difficulty in mastering the grammar and the syntax of the English language; but it is rare to find a continental European who masters the phonetic difficulties of English speech after grammar-school age.

The Complete Code of Vowel Sounds

We classify vowel-sounds by numbers as diacritical signs as in the following table:

THE COMPLETE CODE OF VOWEL SOUNDS

We classify vowel-sounds by numbers as diacritical signs as in the following table:

THE COMPLETE CODE OF VOWEL SOUNDS

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A Misunderstanding

By D. A. Clippinger

From time to time there appear in music journals statements which lead me to believe that those who write on the psychology of singing are generally misunderstood. The idea obtains that when one writes about tone concept, indirect control, etc., that he recognizes nothing else. Speaking as one does for many years being interested in the psychology of singing, I wish to correct, for myself, at least, this erroneous impression.

We express this thing we call voice through a physical medium, and to do this perfectly we must have the right idea, not only about voice, but of tone, but also of the control of the vocal instruments.

If I find a student managing his breath improperly it has the wrong idea of breath control, and I would give him the right idea. I would do this with everything that is wrong, vocal concept, vowel formation, articulation and the hundred other things that are likely to be wrong. I would do this because the right idea is the only thing

that can result in right expression. When we correct faults we do it by substituting right ideas for wrong ones. A fault can be corrected in no other way. The right idea must control. No one will sing well this way.

The reason so many people sing badly

is because they have not the right idea of singing. The same may be said of teaching.

The one great difference between those who write on singing is psychology and the so-called scientific teacher is that the former works more with the pupil's understanding of the principles which are vital and essential to success, while the latter tinkers with the mechanism and expects that to generate right ideas of concept and control.

The physician believes that the right habit of mind must result in the expression of health. The scientist tries to make muscle and cartilage behave in a certain way, and expects that to develop the aesthetic sense. Take your choice.

Re: Vocal Practice Away from the Piano

I have heard that much of the vocal practice should be done without the use of an accompanying instrument. Do you recommend this?

Practicing Voice Culture "at the piano" has only one excuse, i.e., the necessity of imperfect of the student because of imperfect musical training.

The study of elaborate vocalizes and songs may call for piano forte accompaniment as a final item in the preparation of the composition, but the ability to read the vocal melody without instrumental aid should be a part—a vital part—of the student's acquirements. It is well known that most young people who come to me for "voice" in hand by the touching of a key of the piano forte; the learner should then be able to read the melody without assistance. But, unfortunately, the great majority of our singers are not musicians, nor will they trouble themselves to become musicians; they are not even able to sing in their voices with the aid of the piano forte, upon which they depend personally or with the aid of an accompanist, "drumming" the melody into their memories through ear.

Aside from the fact that the singer should be a musician and a vocal music reader, there are other vital reasons for the practice of the voice away from the piano forte.

First—the student who hires an accompanist for his practice hour or imposes on his family or friends to "sound out" his melodies while he sings, deprives himself of culture in independence; he loses valuable time through the fact that he can practice only when he has help, at stated intervals, periods, etc., and, still more important, he is obliged to divide his attention, which must be directed to the instrument upon which he depends as well as to his voice, which should have his full attention. If the singer plays the accompaniment or the melody, the attention is still more positively divided and the distraction more intense.

A properly planned system of voice study includes no requirement for piano forte accompaniment until the study of repertoire is begun. Then the student should make sure that the instrumental accompanist in no way distracts his attention from the vocal part, always keeping his very best considerations in mind. This is the final word of advice in the matter I will urge the inquirer and all other vocal students to begin at once and with determination to learn to "read music" independent of all instrumental aid.

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Are you a cloud before the sun?
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The Organ as a Solo Instrument

By Bernard Johnson

It is probably safe to assert that every single concert-player at present has been at some time or another a church organist. Many of these find no offices, so that the probabilities are that there is on the part of the concert-playing fraternity a profound sympathy with and understanding of the church-player's many trials and difficulties. But what of the reverse side of the picture? It is to be feared that many churchmen, church organists, and church-concert-players—as a trifle of the deepest dye—as a man who deliberately "lowers the dignity of the instrument," whatever that high-sounding phrase may mean; in short, as one for whom the chances of ultimate salvation are of the smallest. It is to be feared, by a course of regular non-attendance of concert recitals that this article is written.

Lack of Understanding

As a proof of this lack of sympathy with, and even understanding of, the position, let us first consider what happens when a concert appointment is to be made. The authorities of the town or city concerned call in the services of three or four prominent professionals, men whose names command universal respect, as having attained fame in some one or more branches of the art, not necessarily in organ-playing. These eminent gentlemen proceed to draw up a scheme under which the competition shall be held and the award made. Here is a scheme which would adduced a desire the question of an important appointment which fell vacant a short time ago:

- (1) To arrange and play a classical overture;
- (2) To play two or three pieces of the candidate's own choice;
- (3) To improvise upon a given theme;
- (4) To read a passage of music at sight; and
- (5) To read from vocal score.

The Ideal Organ

Without entering too closely into details, it may be stated that an instrument of some sixty speaking stops, provided that tonal balance and color be well thought out, should be sufficiently large for all practical requirements. Essential points are that there should be plenty of diapason tone (the characteristic organ tone), because: (1) The instrument will in all likelihood be required for use in combination with an orchestra on occasions; and (2) the ideal concert program (of which I have just now been speaking) is a success if every key is set down to follow, but I judge the stream of disappointed parishioners flowing westward. Turning to questions of key contrast, here is another example of how

great care should be taken in distributing the orchestral tone-color as between the various manuals, so that woodwind effects should be grouped on one, string effects on another, etc., instead of having the stops arranged haphazardly. Extraordinary preoccupation is in some cases to insist on the inclusion of sub- and super-octave couplers, against the employment of such orchestral devices as tremolo, etc. Space does not permit of a full discussion of these interesting questions, but taking the three points in the order mentioned, I would merely say that the organist should be allowed to have primarily to add to the ensemble in forte passages, but are of enormous help in orchestral transcriptions; that I have never yet heard an argument in favor of the barbarous old pump-handle swell as opposed to the balanced swell itself; and that on logical grounds, at least, it difficult art would prove to be so much time robbed from the adequate performance of those duties which she had undertaken to discharge.

Constructive criticism is, of course, the easiest thing in the world to accomplish, and therefore I venture to add my little opinion concerning organ with concert exercises, organ with piano, organ with flute, etc., why bar the trumpet? The argument that instruments of percussion are capable of being put to vulgar use really does not apply, for there are players who use the piccolo vulgarly, and yet one finds the piccolo stop included even in the staid specification.

On Programs

It has already been stated that no concert program can be considered completely good unless what is known as pure organ music is fully represented. That the organ should be used in the polyphonic style is totally missing, and a player loses an opportunity of securing what is the great desideratum in program-building, viz., variety; and this quite apart from artistic considerations. But here is precisely where a concert program has the advantage over a church recital program—that a far wider field is open to the player from the very nature of the circumstances under which the music is heard. This is much easier than for the organ which is used in concert halls, and it seems to me to be even as artistic to confine oneself to any one style in a concert hall as it is for a church player to introduce light, secular music into a church program. My quarrel would be just as sharp with a man who gave a program consisting entirely of orchestral arrangements and "pretties" as with one who fed his audience on a diet of Bach and Riehenberger undiluted. Not long ago I was present at a church organ recital, and listened to four Bach fugues in succession. The first was set down to follow, but I joined the stream of disappointed parishioners flowing westward. Turning to questions of key contrast, here is another example of how

not to do things. A recent program given by a recitalist of some considerable experience began as follows: in E♭ major, Brahms' "Alleluia"; Allegretto in E♭, Wohltemperatur; "St. Anne's" Fugue, Bach. Here the items killed each other by reason of want of contrast as regards key. By the time the Bach Fugue was begun the ear was sick of the very sound of E♭, with the result that the Fugue, though ably played, not only missed its effect, but became a veritable bore. The aim of organ music must be for variety, variety of tonal color (how seldom does a player let us hear the diapasons on the Great organ uncoupled!), variety in the treatment of the Pedal (there are players who never spare us the boom of the 16-ft. all through a program), variety of style, key, speed, strength of tone, etc. It is only by taking account of such factors that the organist can hope that his program comes out well. Although it does not exactly come within the scope of this article, it may perhaps be permissible to protest here against the growing practice on the part of our church organist brethren of trespassing upon our preserves by introducing much light music into their churches. Much of this music should surely never be heard within the four walls of a place of worship; it is avowedly secular.

Here one is treading on highly controversial ground, but before coming to grips with the subject let me make good one broad argument if I can. An old and valued friend, a church organist and a purist in every sense, condemned arrangements root and branch in the course of a recent conversation. I asked him what music he used on the frequent occasions of marriages and deaths among his congregation; he was bound to admit that "O rest in the Lord," the two funeral wedding marches, and the usual music trotted out on these occasions were very one of them arrangements. So that the principle has long been admitted, and has indeed been carried into practice even among church organists. Upon what logical basis does he then offer the objection to arrangements, rest—such as?

The art of the modern builder has made possible a fairly adequate presentation of many great masterpieces which could not even have been attempted on the organ twenty years ago. Upon what grounds should the player refuse to follow where the builder leads? Let it not be thought that the contention is that an arrangement can be anything but, in fact, an arrangement; but I do most emphatically contend that in the many towns and cities where the opportunity of hearing an orchestra occurs very seldom the city organ can become a great educational medium if used intelligently in this direction.

At Nottingham we have gone even a step further; we are fortunate in having several very excellent concert pianoforte players here, and performances of no fewer than twelve of the great pianoforte concertos have been heard, the organ filling in the orchestral accompaniment. These works would never have been heard at all in their original form. It should be remembered, too, that after all, the literature for the organ is extremely limited, and when a man has to play frequently in the same town, if all arrangements were to be eschewed he would be hard pressed for a repertoire. On the other hand, if an organist finds himself placed where frequent and regular orchestral performances are available, there is less reason to include arrangements in his programs.

On Tricks

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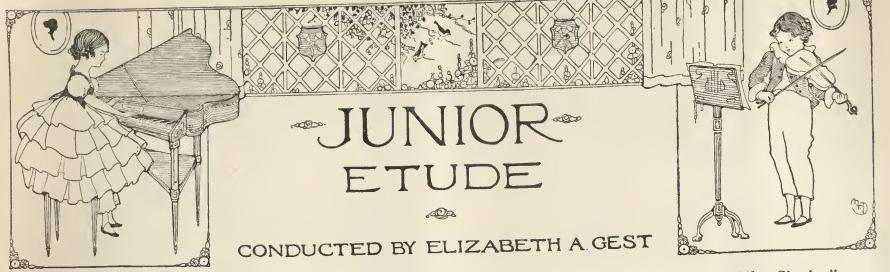
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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

October

Here we are beginning another season, and it will be a good one, too, for we are going to work harder on music this year than ever before.

Just think! This time last year we did not know what might happen, and we worked hard on Red Cross and all kinds of war work.

Now, this year we will celebrate peace by practicing with a will and in a spirit of thankfulness that it is all over.

Chinese Music and Nature

By George Kohl (Age 13)

The ancient Chinese scale consisted of five tones, F, G, A, C, D. These tones were considered symbolical of the five elements, earth, metal, wood, fire and water. But as music developed, the Chinese musicians no longer limited themselves to this small number of tones, and as time went on, new ones were added and more confusion resulted, until it became unmanageable.

In the year 2000 B.C. the Emperor Hoang Ti, urged by petitions of learned men, ordered Ling Lun, the greatest musician of his time, to put an end to the confusion and establish music on a new basis of fixed laws.

Ling Lun left the capital and traveled to the high mountains where the Hoang River takes its rise. He followed the stream to a source and while ascending a high peak he first gradually refused to eat and drink. He sat down and soon fell into a deep reverie.

Then there appeared to him the wonderful double bird, which appears to man only on rare occasions, and for the purpose of helping mankind.

The double bird sang six tones, and the female bird sang six tones, and the deepest tone produced was F, or the great tone of Ling Lun's own voice; and the waters of the Hoang River likewise intoned F.

Ling Lun therefore considered this to be the keynote of nature. The combined sounds of nature as heard in the roar of a distant city, the waving of foliage in a large forest, or the rumbling of water is said to be this F, below middle C.

Pedals

I think it's very hard to know where pedals should be used; and if I sometimes make mistakes, I hope it'll be excused.

But I'm improving every day. And soon I'll know just how to pedal well in all my things—But I can not do it now.

Letters from Junior Etude Readers in China

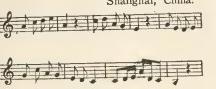
Dear Junior Etude:

Do you ever know that the Junior Etude has many friends in far-away China? Some of these music friends have written about their music, and their letters are very interesting. Just think how hard it must be to study music in Chinese! A sister in the Missionary College sends these to THE ETUDE:

DEAR JUNIOR ETUDE:

I have not written like European music. We use the Chinese characters. My favorite tunes are "Passionate outburst," and I have learnt it by heart. I have tried to write it out and am sending it to you as an example of our music.

104 Woo,
Shanghai, China.



DEAR JUNIOR ETUDE:

The music instruments of China are very numerous and I am sending you a sketch of some of them.



CHINESE FLUTE.

The flute is the best known. Each man plays his own tune, so when a number play together the sound is not very harmonious and it sounds strange to foreigners who are not accustomed to it; but now music is making rapid progress, owing to the introduction of European music.

LING SING FONG,
Siccawei, China.

What the Piano Said

By Lucretia M. Lawrence

(Molto Adagio)
The children do not wash their hands
Before they touch my keys.
That's why they're sticky and uneven,
As everybody sees.

My case is seldom dusted off;
And finger marks and streaks
Make smudges on my polished wood—
They sometimes stay there WEEKS!

My top is piled with photographs,
Stray books, to left and right,
And dog-eared music all askew—
I surely look a sight!

The moths eat up my hammer felts,
The rust corrupts my strings;
The mice rent rooms within my case
And live there just like kings.

I'd like to feel that some one cared
To keep me clean and neat,
To shut the windows when it rains
Or shield me from the heat.

I'd love to have a shiny coat,
And pretty, snow-white keys,
A top that isn't used for junk—
Now can't I have them, PLEASE?

THE ETUDE

THE ETUDE

Junior Etude Competition

The JUNIOR ETUDE will award three pretty prizes each month for the neatest and most original stories or essays and answers to musical puzzles.

Subject for story or essay this month, "What Is Music?" It must contain not more than 150 words. Write on one side of the paper only. Any boy or girl under fifteen years of age may compete.

All contributions must be name, address and name of sender, and must be sent to THE ETUDE, 1717 Chestnut Street, Philadelphia, Pa., before the twentieth of October.

The names of the prize winners and their contributions will be published in the December issue.

MY FAVORITE COMPOSITION (Prize Winner)

I used to wonder if I would ever have a favorite composition, as they all seemed so pretty, each with its own story to tell, but after all one cannot get along without a favorite piece. My favorite is "Bubbling Spring," and it is indeed, a beautiful composition.

"I chatter over stony ways,
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles."

This is the way in which Tennyson describes it, and in truth he describes it perfectly. When I play that composition I seem to be far away in a tiny spring overgrown with moss, the chattering and bubbling and babbling. It tells me its story, but it would take me too long to tell that story to you.

KATHERINE DOUGLASS (Age 13),
McAlester, Okla.

MY FAVORITE COMPOSITION (Prize Winner)

The Minuet in G by Beethoven is my favorite composition.

As I play it I can see a boy and girl in colonial costume. They look very pretty and graceful. We hear the strains from a violin and the boy and girl exchange bows and begin dancing the stately minuet.

The passage in double dottet is a duet between the boy and girl. The next part seems to be an argument; perhaps it is a misunderstanding; but they soon make up as we come to passage in double thirds again.

I never tire of playing this piece and I am glad to have studied something from the great master, Beethoven.

ERNESTINE BEATTY (Age 12),
Clinton, Ill.

MY FAVORITE COMPOSITION (Prize Winner)

My favorite composition was composed by an entirely unknown musician. Last summer I went to my grandfather's farm for my vacation. The second day of my visit, as I was exploring the music of a violin, I heard the wonderful music of a violin, and in the shade of a palm not far away sat a young man, pale and slender, his violin lifted to his chin. The beautiful music held me spellbound.

When I finished I ventured to ask him what he had been playing.

"That is just something I composed myself," he answered smiling.

During the summer I persuaded him to copy the piece for me, and after hard work I succeeded in learning it, though I can never play it as he did.

He died soon after I left the farm, but I shall always remember fondly his beautiful composition—my favorite.

RUTH BELL (Age 14),
Escondido, Cal.

Honorable Mention

JESSE O'QUINN, Edward Tierman, Carrie Shambarger, Helen A. Dunbar, Ruth Place, Genevieve Bruchner, Edith Adler, Donna Perry, Ruth Foote, Louise Cordy, Beradine Gunther, Alice Marian Andrassy, Annalaura Peck, Elizabeth Muir, Kelsey Hudson, Stanley Yashinsky, Robert Hennessy, Lucile McKeegan, Can-dace McLean.

Puzzle

By Philip Tapperman

When all the headeheadings have been made, the initial letters of the remaining words will spell the name of a well-known composer born in 1771.

Example: Behead a musical wind instrument and have a musical stringed instrument.

Answer: Flute-lute.

1. Behead a durable blackwood and leave resembling wood.

2. Behead a banquet and leave the Orient.

3. Behead a shelf and leave a border.

4. Behead a belt and leave a snare.

5. Behead keen and leave a musical instrument.

6. Behead a lid and leave above.

7. Behead to keep from and leave null.

8. Behead to rent by written contract and leave repose.

9. Behead knots and leave small saddle-hoses.

Prize Winners

Prize winners in the "Musical temperament" puzzle were: Opal Dolson, Milford, Ill.; Rose Shindler, Milwaukee, Ore., Anna Ehrhardt, Newark, N. J.

HONORABLE MENTION

Alta Pore, Rosalie Vondries, Rosalie Klefeker, Bernice Hansen, Marie Hoschy, Ernest E. Smith, Katherine Stouffer, Isabel Hesse, Charlotte Tegarden, Margaret Dreher, Frances Holden.

Please Remember

Many letters come to the JUNIOR ETUDE asking how to join the JUNIOR ETUDE clubs or classes, etc. There is no club or class of any kind connected with the JUNIOR ETUDE, and any one under fifteen years of age may enter competitions, whether a subscriber to THE ETUDE or not, but please read all conditions of the competitions carefully and comply with them.

Any one may also write to the JUNIOR ETUDE LETTER Box and tell of anything interesting from a musical point of view. Those living too far away to enter the competitions on time are particularly invited to do this.

The questions to the JUNIOR ETUDE are the answers to the Questions in "Who Knows?" These questions may be used in your own clubs or classes and you may give monthly rewards for the best answers if you wish; or your club leader may keep a record of the answers and the reward be given at the end of the season. You may do as you choose with "Who Knows?" but do not send the answers to the JUNIOR ETUDE.

Eurhythymics

What are "Eurhythymics"?

I'd really like to know.

Will some one please tell me

Just how they go?

Some say you dance them,

Some say you do not—

Some say you clap hands—

Please tell a small tot.

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The system advanced in your Harmony Book is admirably adapted for the text student. What makes an instruction book that is "as plain as a plaid"? The text is so lucid that he "who runs may read"—a decided virtue in any text book. I congratulate you on your work and commend it to the student of harmony.

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This is the only book of its kind which introduces note values, time and rhythm in connection with the spelling of words upon the staff.

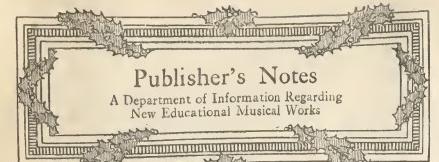
The names of the lines and spaces are most readily fixed in the mind by word spelling and the interest of the young student is immediately aroused and the imagination stimulated.

By the judicious, gradual introduction of note values and time combinations elementary notation is covered completely and thoroughly in a manner most agreeable to the student.

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Our orders will be sent early in August, but just when the music will arrive is unknown.

Naturally we will make an effort to keep down the cost of our imports to a minimum. Still there are many works which cannot be ignored. All the music of a non-copyright nature or of a reprinted nature can be obtained in this country, and we shall receive the first editions of these classical works which have raised not even sufficient to take care of the actual additional cost which has been placed on us by the manufacturing interests with whom we come in contact.

Our terms remain as liberal as heretofore. Our rates of advance, which have been greatly changed so far as we would hardly be worth mentioning. Our open prices on sheet music have not been touched. On books our retail prices have been advanced about 20 per cent, and all other rates in proportion. Our rates of discount on publications of other American publishers have been raised only in accordance with the actual raise in cost to us.

If the "on sale" package which has been sent to any teacher or school is not entirely satisfactory, having been made up under the stress of the busiest time of the year, tell us our shortcomings and let us remedy them. A simple return package is the best way to do this.

We want every one of our patrons to feel that their interests are ours. With even great expense and loss to ourselves we never make any change with regard to prints until there is no other course to pursue. We are at all times strive to give the best service.

We are sorry that it is not always possible to make it impossible for us to give the service that we would like to have given. We ask tolerance for the past.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

Etude Subscription Price Goes to \$2 on December 1st

On December 1st the "on sale" of THE ETUDE will advance to \$2.00 a year.

It wasn't an easy thing to bring ourselves to a decision on this business of increasing the price of THE ETUDE. We should have done it long ago. We held back because we felt the Postal Zone Law would be repeated eventually. We felt that the price of paper could not possibly advance again. We were wrong. The new postage rates on January 1st, and also in postage rates on the first of July—in addition to increases already in effect. Twice in succession there has been a jump in the cost of paper since one August 1st in September.

There is no side-story to these realities. We want to assist our friends in their fight against the cost of living, but we are facing a condition—not a theory. No other alternative is possible but an increase in THE ETUDE's price.

We are making this announcement in time that all of our old friends who have been with us for so long may have an opportunity to take advantage of the on \$1.75 rate. We will do our best to make the sale of November 1st.

There can be no concessions to old friends after that date.

If your subscription is in arrears, this is your opportunity to pay your old subscription and your new subscription at the old rate of \$1.75 per year.

A prosperous season seems to be on the way, judging from the numerous and large orders now arriving, and in connection with the new season's business we can assure our friends and patrons that we have a good deal to offer.

Our open prices, including rates of discount, etc., will continue to be as liberal and as lenient as in the past. There has been, of course, owing to the most abnormal manufacturing conditions, great changes in prices and discounts. We have raised not even sufficient to take care of the actual additional cost which has been placed on us by the manufacturing interests with whom we come in contact.

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Twenty-Five Melodies for Eye, Ear and Hand Training By Matilde Bilbrey

This is an excellent study book for all the purposes implied in its title. It is intended to aid especially in the study of the piano, but it is equally well suited for the violin and cello. The book gives the student a clear knowledge of the hand, the fingers, the hand and finger positions. It is also intended to teach what is known as "Key-board Geography," or the position of the hand upon the keyboard, and the cultivation of a musical ear.

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"On Sale" Packages of Last Season

THE ETUDE

Left-Hand Studies By A. Sartorio, Op. 1136

This work is almost a school for left-hand playing, since it begins with short, simple studies in chords and octaves, arpeggios, and grace notes. It works through twelve pieces in a number of more difficult study pieces are reached. The work winds up with a few good octave studies for the left hand. It is practical, though much of the time spent in playing regularly previous to July 1st, is payable now. With regard to the "on sale" package of last season upon which returns have not been made there is something to say.

If the package is made up of special material, it will still be of value and of use during the current year, it would only be an expense to make returns and obtain another package for the current season; in other words, the publication charges are to be paid by making the returns now. To those patrons we would say that we are perfectly willing that these packages should be kept another season, the exact conditions to be arranged by correspondence. The general conditions being that a payment be made at the present time to cover the value of what has been used, and that the last season. We will then be glad to send you a "on sale" package which it was sent this season and expect returns and settlement at the end of the current season in June, 1920.

The remittance, however, must be made promptly. The cost of the book, the home-made dolls' dress, mean a great deal more to the little one than store toys. The child's own book is that of the average child, cut out and pasted in pictures, and the various pieces are divided in the text for that purpose.

The pictures are made and the edition will soon be off the press. This is a thoroughly distinctive technical volume. We know of nothing just like it. The moderately advanced player can take up the finger exercises and use them over a number of years. They are the best hand and finger exercises we have ever seen.

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This collection consists chiefly of the traditional old songs. They are all arranged for violin and piano and are thoroughly effective manner. Every violinist should have a book of this type at hand, since there is a great demand for all of these dances as well as the traditional songs.

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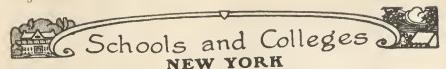
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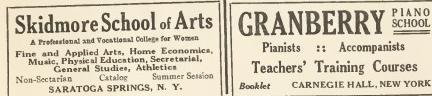
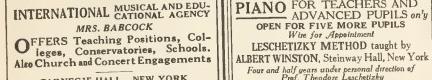
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One Way

By J. Lilian Vanderve

There was such a problem—Helen, of the ten summers! If one kept her at a point till perfection was reached the effect on child and teacher was utter weariness of soul. If half finished work was accepted, where were one's standards? Truly, it was a hard choice. The night watches and melancholy afternoons, the thought of all she should have had a far larger repertoire to show for the time and money already invested in her musical training; but the mention of review pieces brought forth tolerant shrugs, or downright impatience. Then, in one of those rare moments which preserve sanity and keep one's mental grip, the idea came:

"We're not finished!" said Helen at the close of the summer, when the study book was closed ten minutes early.

"Of course not," answered Miss Waite, "but we've something else to do," and she picked up her pen and pencil.

"And Charlotte? She's my best friend in school, and she's never taken lessons—may I invite her?"

"Of course, and I have a friend who will visit me that day, and I believe she will enjoy it, too."

The steady eyes looked a question into dancing brown eyes, and met the answering flash of determination and willingness that they longed to see.

"I'll work every minute I can spare from school, and I'll make Daddy bring home a big sheet of paper for the program!"

On the eventful afternoon a properly-improved Charlotte sat by Helen's mother in the window-seat. Miss Waite's friend joined them, and Helen, of the type whom an audience inspires, did work that was unwittingly careful and brilliant.

"You don't know how Helen's father enjoyed hearing her prepare for an afternoon," said Mrs. Waite, "and she was learning to play several of her favorites for Charlie's mother this week, and if you will telephone her about hours and details she would like to start Charlotte in music."

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Mrs. Clara Baker MacDowell, Normal Classes, Dallas, Texas, May 1st, 1919; Denver, Colo., Aug. 3rd, 1919.

Mrs. Clara Baker MacDowell, Normal Classes, Wichita, Kan., June 31, 1919; Topeka, Kan., June 3rd, 1919; Chicago, Ill., July 7th, 1919; New York City, Sept. 2nd, 1919. Address: 3625 Pine Grove, Chicago, Ill.

Mrs. Clara Baker MacDowell, Normal Classes, Wichita, Kan., June 31, 1919; Chicago, Ill., May 1st, 1919; Ft. Worth, Texas, June 10th, 1919; Denver, Colo., Aug. 3rd, 1919.

Personal Concerts, Dallas, Texas, April 20th; Denver, Colo., June 20th, 1919. Address: 5011 North Street, Dallas, Texas.

Mrs. Clara Baker MacDowell, Normal Classes, Dallas, Texas, April 20th; Denver, Colo., June 20th, 1919. Address: 5011 North Street, Dallas, Texas.

Mrs. Harry H. Pennington, Normal Class, New York City, June 28th. Address: 78 W. 103d St., New York City.

Stella Huffmeyer Seymour, Dunning Normal Teacher, Classes at San Antonio, Texas, June 1st, 1919. Address: 10th and Main Sts., San Antonio, Texas.

Mrs. Mattie D. Willis, Normal Classes, Waco, Texas, Oct. 1st, 1919. Address: 617 S. 4th St., Waco, Texas.

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